A PICTORIAL HISTORY OF

# HORROR STORIES

TWO HUNDRED YEARS OF ILLUSTRATIONS FROM THE PULP MAGAZINES

PETER HAINING

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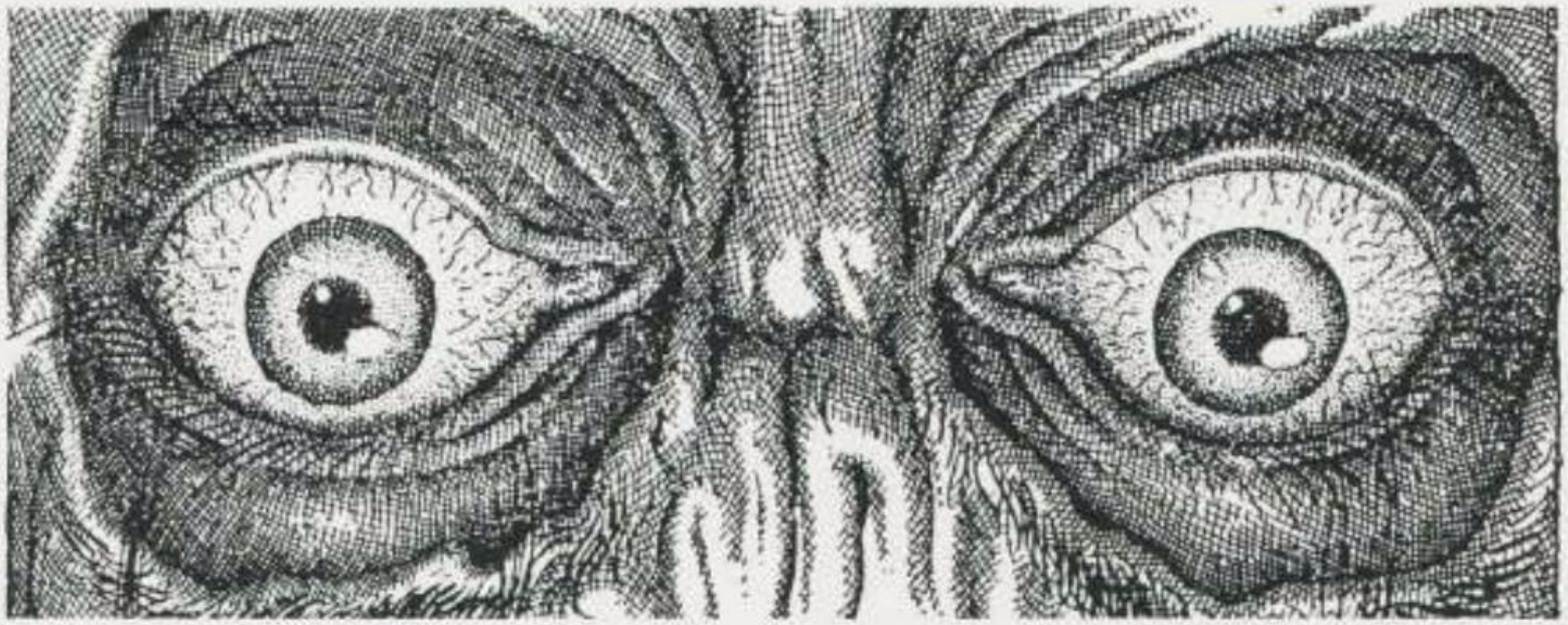
## 200 Years of Spine-Chilling Illustrations from the Pulp Magazines



**PETER HAINING**

**Designed by Christopher Scott**

TREASURE PRESS

**FOR WINDY AND WOOF—**
**WHO CLEARED THE AIR!**

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Acknowledgements

'The Magician's End'—a frontispiece by an unknown artist for the Gothic chapbook. *The Devil's Wager* (1806)

# 1. Introduction

The easily-accessible medium of television has been bringing horror—real horror, that is, the horror of death, destruction and war—into our homes for over a quarter of a century; while the cinema just a street or two away has made much the same available for perhaps three times that period. It is a fact of life that most people are now almost immune, able to watch unmoved while film cameramen bring back pictures from the very centre of some nationalistic war, or view at first hand rampaging terrorism in the heart of so-called civilised cities. The very word horror now has so many connotations that they have virtually obscured its original meaning.

It was not always the case, of course—before the portable camera and moving cine film, the harsh realities of conflict could be disguised and the heroics and bravery glamourised out of all proportion. War and death were what writers and reporters wanted them to be, or thought they ought to be; not the savage, bloody and ultimately degrading experience they in fact are.

This is just one aspect of horror in our lives, however, though certainly the one which most widely impinges on our consciousness. There are plenty more, and it is with one particular element that we are concerned here: with horror as entertainment. In the light of what I have just been saying,

A famous Gothic 'blood', 'The Black Monk, or, The Secret of the Grey Turret' by James Malcolm Rymer (1844)

Gruesome murder picture by Mary Byfield for the 'Penny Dreadful' magazine *The Ghost* (1833)

it is perhaps not immediately easy to see any pleasure to be had from horror—but that is to deny a very basic human instinct: the instinct of fear.

Fear is an essential part of the human psychie, something we all possess, even though we hear from time to time of a person being 'absolutely fearless'. It just isn't true, of course, for somewhere in everyone there is a demon that lurks waiting to stir up unease under the right circumstances. It is no bad thing to admit to either, for in a world of stress and tension we all need an outlet, a safety valve of some kind, to release that tension. And for quite a considerable number of us—and I admit to belonging—the thrill of terror is one By terror, let me hasten to add, I mean the artificial creation of mysterious events just beyond the horizon of everyday life, but closely enough linked to reality to carry the right atmosphere of conviction. In other words a passport to the dark side of man's nature: not his cruel or animal instincts, but his age-old inheritance of being afraid of what lurks, or might lurk, in the shadows.

That is what the kind of terror I have in mind is all about. And if we turn to literature, and even folk-lore and legends before that, we find that the story of the strange and the mysterious is almost as old as man himself. Art, too, from the earliest cave drawings right through to the present time, reflects man's fascination with the inexplicable and the mysterious that he senses all around him. These, indeed, have often gone hand in hand, each in its own way throwing light on man's absorption with the unknown.

To attempt any kind of history of such an enormous topic would be quite impossible: certainly to do it anything like justice. Those who have studied man and the mysteries have usually confined themselves to specific periods or particular elements, and used the written word rather than the picture to argue their case. In this book, I have attempted something

Paul Hardy illustration for Fred White's sensational story, 'The Purple Terror' from the *Strand*, August 1899

One of Maurice Greiffenhagen's superb pictures for Rider Haggard's fantasy novel 'Ayesha' serialised in *The Windsor Magazine* (1905)

rather different: a history of terror through the illustrations from two centuries of popular magazines.

The reason for my selecting such a time period is two-fold. Firstly, it coincides with the emergence of the Gothic horror story, the evolution of the old folk tradition of telling grim legends into a properly constructed tale aimed at thrilling the reader. Coincidental with this new genre came the first attempts at widespread education, at making the simple attributes of reading and writing available to everyone. And with the success of this enormous step, came, naturally enough, the publication of the first inexpensive 'magazines' aimed at an artisan readership. And the publishers of such material were quickly alert to the appeal of the unknown, of the public's fascination with ghosts, monsters and all the many elements of the supernatural. They realised, too, the impact illustrations could have on the reader: consequently beginning the tradition which forms the subject matter of this book.

Since that time, the turn of the nineteenth century, terror illustration in magazines has continued as an unbroken tradition to the present day. While for much of this time it has been an accompaniment to stories, it has of late taken on a new role in comic-books and strip-cartoon form where the drawings alone tell the story. But this is a separate development which cannot be embraced in a work such as

Ronald Clyne drawing for 'The Highwayman' by Lord Dunsany from *Famous Fantastic Mysteries*, December 1944

Alex Schomburg illustrating 'The Dead Who Walk' by Ray Cummings from *Thrilling Mystery*, March 1940

this. Also here we are dealing with magazines rather than comics, and placing especial emphasis on the 'pulp' magazines of the first half of this century.

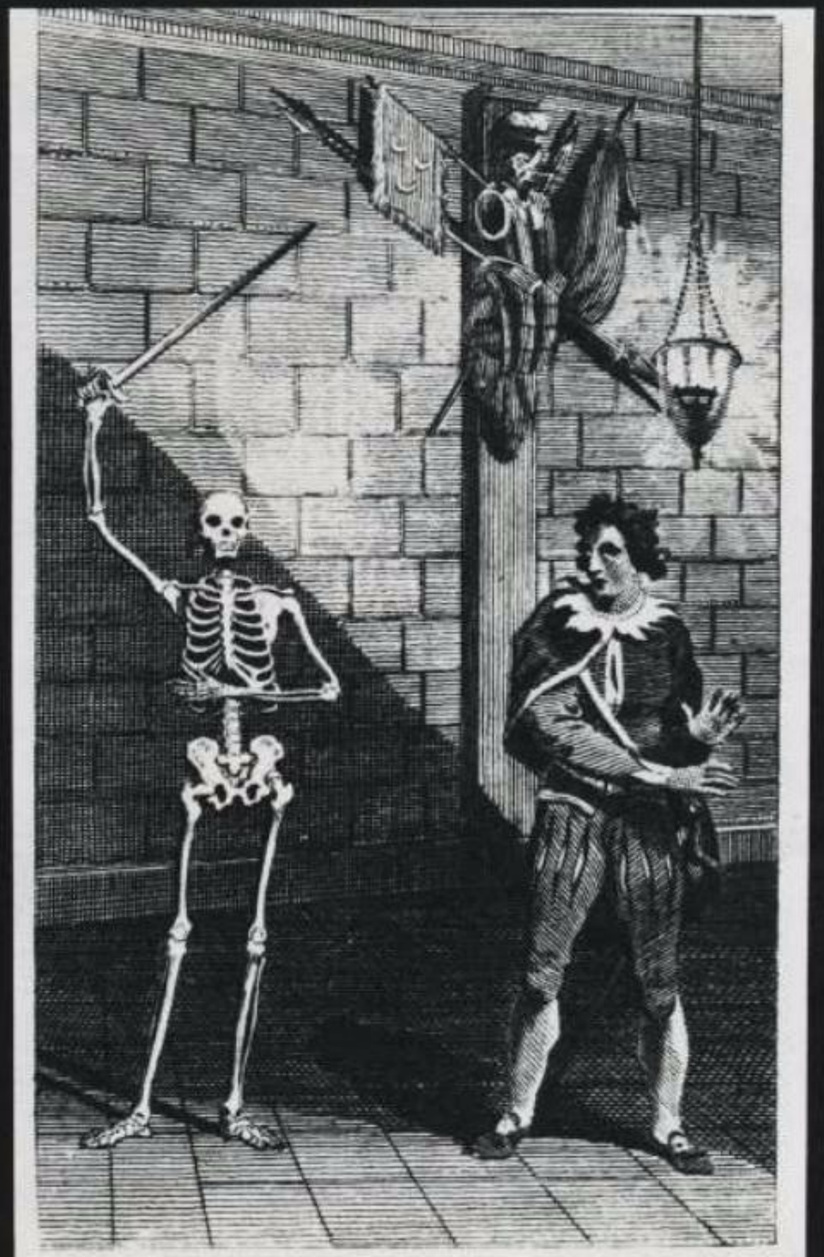
These 'pulp' magazines have recently enjoyed an enormous renaissance of interest, and while much has already been written on their contents and extracts have been taken for reprinting in anthologies, this book represents the first attempt to present some of the best illustrative material from the terror and horror magazines in book form. I am well aware of the several compilations from the Science Fiction publications which have been made available—but here I have drawn a line between the two genres, although on occasions it has to be admitted the dividing line is exceedingly thin!

Our journey down the by-ways of terror illustrations, then, will take us from Gothic chapbooks of the early nineteenth century, through the famous 'Penny Dreadfuls', Victorian sensational fiction, the enormously prolific 'pulps' and from thence into the sadly declining number of similar publications today. Where once the illustrated magazine reigned supreme; now photography, television and the cinema have stolen the public's fickle attention.

But for those of us who remember even a part of this panorama of pictorial thrills, here is a reminder of what used to excite and intrigue us month by month. For those lately come, the book will undoubtedly prove a revelation—for there is something about the superbly executed artistry of the best terror pictures that none of the modern mediums can quite equal.

So prepare for a trip down memory lane. But remember this particular lane is a dark one, peopled from the recesses of the human mind . . . and do go along it when the lights are still burning brightly.

Perhaps the most striking of the modern artists, Lee Brown Coye, drew this heading for J. G. Warner's story in *Fantastic*, February 1963



The terror of Henry at the appearance of a Skeleton waving a Bloody Sword.

Published for I. Roe, Jan.ʳ 1.1802

# 2. Gothic Chapbooks & Shilling Shockers

The modern interest in terror or horror fiction owes its origins almost entirely to one work, *The Monk* by Matthew Lewis which was first published in 1796 and called by one critic, 'a mass of murder outrage, *diablerie* and indecency'. The success of this work, despite several attempts to have it banned as obscene focused attention on the whole world of horrors which awaited writers, and its theme of a young monk who becomes obsessed with sex and demonology and eventually sells his soul to the devil, has been endlessly drawn on ever since. This anonymous illustration is from an edition of 1801

Another book to enjoy great notoriety was 'Melmoth The Wanderer' written by an eccentric Irish curate, Charles Robert Maturin, and published in 1820. Again the theme is of a man who signs a pact with the devil in return for eternal youth But as the years pass, the man, Melmoth, realises the frightful implications of living for ever, and he travels the world seeking an antidote—which takes him from the pagan rites of India to the horrors of the Spanish Inquisition. Here he is confronted by a vengeful group of night spectres (from an edition of 1826)

*Who does not know what bluebooks mean? If there should be anyone, these volumes, so designated from their covers, embodied stories of haunted castles, bandits, murderers and other grim personages—a most exciting and interesting food!*

**THOMAS MEDWIN**
***Shilling Shockers of the Gothic School***

**(Page 10)** Confrontation with the spirits of the dead was the most popular of all themes in Gothic novels and chapbooks. These spirits were usually the ghosts of those who had been wronged during their lifetime—perhaps even murdered—and had returned to exact retribution. Occasionally the writers of the chapbooks could be a little more imaginative, as in the case of the anonymous sixpenny 'blue book' published by Ann Lemoine entitled *The Black Forest: or The Cavern of Horrors!* (1802). The caption to the picture by S. Sharpe tells all. 'The terror of Henry at the appearance of a skeleton waving a Bloody Sword'

The Gothic novels of the turn of the nineteenth century burst on the reading public like an explosion. Beginning in 1764 with the publication—appropriately on Christmas Eve—of Horace Walpole's eerie novel, *The Castle of Otranto*, English literature saw the development of a whole new genre of books and short stories. Such was the impact of this material, that the essayist Leigh Hunt was noting in 1821 that all contemporary fiction seemed to be full of 'Haunting Old Women and Knocking Ghosts, and Solitary Lean Hands, and Empusas on one leg, and Ladies Growing Longer and Longer, and Horrid Eyes meeting us through Keyholes; and Plaintive Heads and Shrieking Statues and Shocking Anomalies of Shape and Things which, when seen, drove people mad'.

Gothic novels fell conveniently into two categories—the Gothic 'Romance' in which the luckless heroine had to face all manner of dark perils but invariably triumphed (a formula still hard-worked today!) and the Gothic 'Tales of Terror' which opened the floodgates of imagination to a variety of horrors and saw the production of such now-classic works as M. G. Lewis's *The Monk* (1796), *The Mysteries of Udolpho* (1794), by the reclusive Mrs Ann Radcliffe, the eccentric Reverend Charles Maturin's *Melmoth the Wanderer* (1820) and the fabulously-wealthy William Beckford's oriental mystery, *Vathek* (1786). Both types were mercilessly pirated by unscrupulous publishers to feed the appetites of newly-educated readers who could not cope with the long, two- and three-volume originals but delighted in the inexpensive chapbook versions with their simple plain-blue covers and sensational engravings inside. Many of these, not surprisingly, have come to be known as 'Shilling Shockers'.

Commenting on this development, Edith Birkhead has written in *The Tale of Terror* (1921): 'Ingenious authors realised that it was possible to compress into the five pages of a short story as much sensation as was contained in the five volumes of a Gothic romance. For the brevity of the tales, which were issued in chapbooks, readers were compensated by gaudily coloured illustrations and double-barrelled titles . . . It is in these brief, blood-curdling romances that we may find the origin of the short tales of terror which became so popular a form of literature in the nineteenth century.

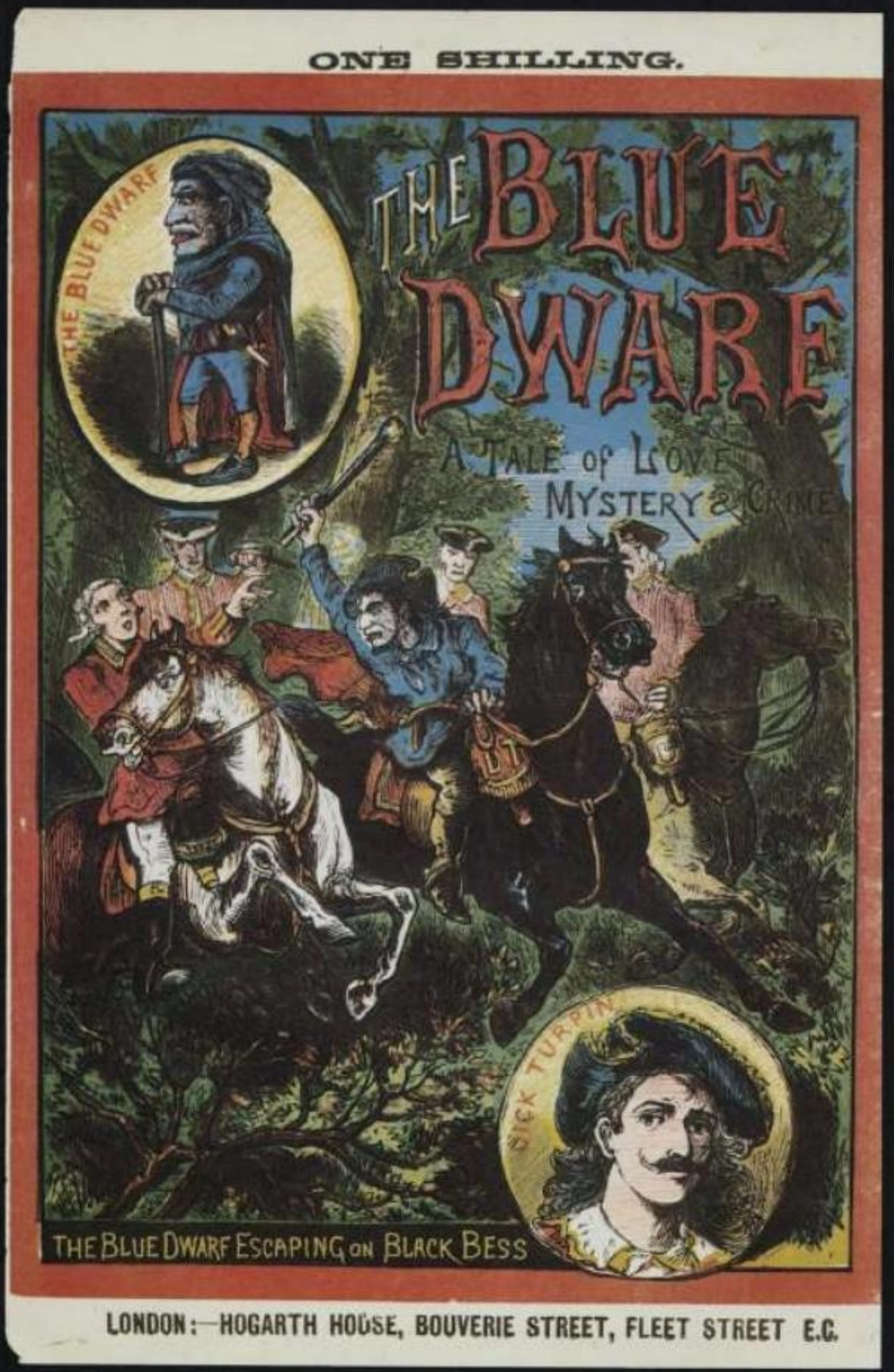
Still among the most widely read of all horror novels, Mary Shelley's *Frankenstein* (1818) was the product of a nightmare the young authoress (she was only nineteen at the time) suffered while staying with her lover, the poet Shelley, in Switzerland The work drew on the current scientific interest in the creation of life, and has subsequently proved endlessly popular as a source of inspiration in all the branches of literature and entertainment. This illustration by T. Holst was the frontispiece to the 1831 edition

**(Left)** Four of the now almost impossibly rare early nineteenth-century Gothic 'blue books'—or 'Shilling Shockers' as they are sometimes called—which were the cheap equivalents of the Gothic novels. These publications, which varied in size from 36 pages to 72 (and in price from sixpence to one shilling), were often little more than extensively cut and pirated versions of *The Monk* and other best selling three-volume works. They earned their name of 'blue books' because of the plain blue wrapper into which the text pages were bound. These pages were printed on rough paper of the king which clearly shows them to have been the first 'pulp' publications.

**(Right)** A feature of some of the 'blue books'—and, doubtless, a sales factor as far as the publishers were concerned—were folding illustrations tucked into the book facing the title page. These engravings opened to about double the size of the book and invariably depicted some highly dramatic moment from the text: like this example 'The Victim of Monkish Cruelty' from one of the many plagiarisms of Lewis's *The Monk*.

**(Above)** Just two examples of the plights women found themselves confronted with in Gothic fiction: as a sacrifice to the Devil in 'The Spectre Bride' and at the mercy of a dog-headed creature in 'The Field of Terror'. Both illustrations are from a popular weekly publication, *Tales of Terror* published in the 1820's and illustrated by the evocative and skilful John Seymour.

# 3. Penny Bloods & Penny Dreadfuls


ONE SHILLING.
THE BLUE DWARF
THE BLUE DWARE
A TALE of LOVE MYSTERY & CRIME
DICK TURPIN
THE BLUE DWARF ESCAPING ON BLACK BESS
LONDON:—HOGARTH HOUSE, BOUVERIE STREET, FLEET STREET E.C.

Perhaps the best remembered of all the 'Penny Bloods' has been 'Varney the Vampire' which enjoyed enormous success during the years (1845--7), when it appeared in eight-page weekly penny parts. The authorship of this work which eventually ran to 220 chapters and nearly a thousand pages has been much disputed between two of the best-known 'hacks' of their day, James Malcolm Rymer and Thomas Peckett Prest, although Rymer now seems the most likely choice. 'Varney' is a rambling, but often exciting and always bloodthirsty story of a vampire and his victims, and is thought to be based on an actual occurrence, though this has never been substantiated. The appeal of the penny publication was undoubtedly enhanced by the vivid engravings which appeared on the first page of each issue Such illustrations were a feature of all the publications from the firm of Edward Lloyd in London.

VARNEY, THE VAMPYRE;

OR,

THE FEAST OF BLOOD

A Romance.

CHAPTER I.

**(Top)** Villagers seeking the body of the undead vampire, and **(below)** when Varney arises from his coffin as night falls he sends two body snatchers running for their lives!

**(Left)** The front page of the first issue of 'Varney the Vampire' was enough to chill the blood of any Victorian reader, and while the vampire did make a savage attack on a young girl in the opening chapter, the depiction of him as almost a skeleton was a bit of artistic licence!

**Opposite**

**(Top)** Varney is about to seize on a young maiden to satisfy his blood lust, but **(middle)** he remains calm when confronted by a mob convinced he is behind the attacks and out to destroy him.

**(Below)** Although all those who had been turned into vampires by Varney had to be put to their final rest in the traditional manner by having a wooden stake driven through their hearts, the master of the undead had to bring about his own end when his interest in blood-letting (and that of the public) finally ran out—by jumping into a volcano!



*It was thought at the time that 'Penny Dreadfuls' were the origin of all youthful crimes and parents not only banned them, but, when discovered, burned them without mercy.*

**JOHN JAMES WILSON**

***Penny Dreadfuls and Penny Bloods***

The invention of the rotary steam printing press early in the nineteenth century turned the rapidly increasing tide of cheap publications into a flood. Aided by this high-speed machinery, and equipment capable of making huge quantities of rough paper, publishers were able to turn out weekly serials and short story magazines which soon rejoiced in the title of 'Penny Bloods'. In these publications, luridly illustrated with woodcuts which put the previous Gothic school to shame, the tradition of ghosts and ghouls was taken still further into the worlds of demonology, occultism, torture and unbridled lust.

If the publishers of the Gothic chapbooks had been unscrupulous men, the 'Penny Blood' merchants were still more so, for they not only pirated material but often put it out under a name so close to the original author's as to be virtually indistinguishable. Charles Dickens was one of the worst sufferers, his Pickwick being stolen for the *Penny Pickwick* and a whole host of tales appeared bearing the by-line 'Bos'. That the writers and publishers were successful—and the law amazingly protected them from prosecution!—can be judged by C. A. Stonehill's comment that, 'It is highly probable that in its day more people read Thomas Prest's *First False Step* or *The Maniac Father* than had ever heard of a book published in the same decade, entitled *Jane Eyre*.'

Thomas Prest was just one of an army of hack writers who turned out stories and serials for publishers such as the notorious Edward Lloyd—receiving a pittance for their labours and not a few dying in penury and broken health The work was intensely demanding for if a particular 'Penny Blood' was selling well the excitement and inventiveness had to be stepped up each week—if not, an expansive and complicated plot might have to be wound up in a single issue! But then the readership was hardly sophisticated, and it has been maintained with justification that it was the illustrations which actually attracted the readers.

By the middle of the nineteenth century, the 'Penny Blood' was being aimed more at a juvenile market as the overall standard of literacy improved. This lead to the 'Penny Dreadful' which usually featured a young hero who was pitched into the most alarming situations on land or water. The almost legendary Jack Harkaway was by far the most popular such character, but he had to fight a long running circulation war with other such favourites as Dick Turpin, Robin Hood, *et al*. The era of these publications was certainly a remarkable one in Britain, Europe and America for, as the printer Charles Knight has noted, 'The penny magazine produced a revolution in popular art throughout the world.'

Perhaps the most remarkable of all the illustrators of penny publications was Mary Byfield, whose terrifying engravings can still chill even the hardest viewer today. This quiet and secretive woman who lived in London was much in demand by publishers, but appears to have enjoyed her longest association with the Holborn publisher, Richardson, who issued the enormously popular and now extremely rare *Terrific Register* for many years. The six examples of her work here are taken from issues in the middle 1820s.

**(Opposite)** Two of Miss Byfield's best supernatural illustrations: at the top 'The Midnight Assassination' concerning a young Irish couple haunted by the ghost of their murder victim; and (below) 'There is a Skeleton in Every House' which decorated an essay on family jealousy and murder.

**(Top)** Like her readers, Miss Byfield was fascinated by stories in far-off locations. Here she gruesomely illustrates Morlachian robbers roasting alive two Turkish prisoners, while (above) she depicts the punishment meted out to Russian pirates caught on the Volga. The middle illustration shows the unfortunate Lord Balmerino whose head needed two blows of the axe to sever it at his execution on Tower Hill in 1746. (This is one of the few illustrations on which Mary Byfield signed her name in full). Finally (bottom) one of her many illustrations of torture—another favourite subject with readers—depicting a female criminal being broken on the wheel in Brussels.

tressed by constant disappointments, that he knew not how to console her. Indeed, he began to despair al most as much as herself. It now appeared that the villain Haggerty had indeed spoken the truth, when he asserted that there was no other person but himself who was acquainted with the secret of Marian's birth, and thus all chance of the discovery, so important to them, being made, seemed utterly at an end. It was not easily that they could persuade themselves, after the lapse of so many years, that Mrs. Walton was still living, and, consequently, they could see no probability of the mystery being unravelled.

Many a pang did this cost Valentine and our heroine; all the bright hopes they had formed of being united together in the indissoluble bonds of matrimony, appeared fated never to be realized, and, without that consummation of their wishes, the world would in future present no charms for them. Their love daily increased, even as their hopes diminished, and when alone, and in each others society, they could not but deplore, in the most bitter terms, the unfavourableness of their destiny.

Deeply did Mrs. Melvin feel for them, but alas! what relief could she afford them? And this, coupled with her own painful secret, rendered her truly miserable. Could she but have found courage to unburthen her mind of the heavy weight which had for so many years oppressed it, she might have found some amelioration of her anguish; but she could not, she dared not; and the gloomy retrospection of the past filled her bosom with the bitterest remorse, and self-reproach constantly tortured her to a degree almost beyond endurance.

Mrs. Selby remained in the same melancholy state of mind, and although the disclosure she had made of her errors had somewhat relieved her conscience, and she was sincerely penitent, yet she felt that she had so greatly sinned, that she could scarcely hope for pardon, and her heart revolted at the idea of continuing a burthen upon those on whom she had no claim, although they did all they could to make her mind easy upon that subject, and behaved with the utmost kindness and consideration towards her. Rose also freely pardoned her for the injuries she had inflicted upon her, and behaved to her with the greatest respect; greatly indebted as she felt to her for having been the means of revealing the mystery of her birth, which, but for her, might never have been penetrated.

The circumstance of the unexpected meeting with Clarrington frequently occupied their thoughts, and while Rose regretted that she had inadvertently made known to him who she really was, she could not but feel satisfied that she had been the means of saving his life; for although he was the assassin of her father, and no one could entertain a greater disgust and horror towards him than she did, at the same time she could not forget that he was also the brother of her mother. Sincerely she hoped that he might not be apprehended, for she shuddered at the idea of the ignominious fate he would then meet with; and she trusted that he might yet live to repent of his atrocious crimes, and ultimately die a natural death in a foreign land, and his offences be buried in oblivion.

The pursuit after him was still continued with unabated vigilance, but, as has been shown, with-

Edward Lloyd, as the most prolific and successful of the publishers of Penny Bloods, knew only too well the importance of the illustration on the front page of each issue. Though little attention was given to noting 'what had gone before'—stories could carry on in mid-sentence from the previous number—Lloyd made sure all the pictures had plenty of drama and excitement. This was particularly true of those stories with any hint of the macabre about them: for these Lloyd would demand 'plenty of blood, gore, staring eyes and outstretched arms' from his stable of anonymous artists. Thomas Peckett Prest was one of Lloyd's most popular writers and produced many stories of terror, such as 'The Old House of West Street' (1846) and 'The Smuggler King' (1844) where the villain finally reveals himself to be of royal blood! Prest's 'Newgate' (1846–7) ran almost as long as 'Varney' (800 pages) and cashed in on the enormous public interest in crime which had been catered to for generations by the famous *Newgate Calendar*.

**(Opposite)** Perhaps Lloyd's most enduring claim to fame is as the first publisher of the Sweeney Todd story. The legend of the 'Demon Barber' of Fleet Street was first recounted by Thomas Prest in a story rather mundanely titled 'The String of Pearls' in Lloyd's publication *The People's Periodical* (1846–7). This was subsequently republished in penny parts (from which the smaller engraving is taken) and thereafter became part of folklore: to this day the puzzle as to whether Sweeney Todd was a real person or merely imaginary remains unsolved.



THE
# PEOPLE'S PERIODICAL
AND
## FAMILY LIBRARY.

EDITED BY E. LLOYD.

No. LI. Vol. I.] FOR THE WEEK ENDING JANUARY 2, 1847. [Price One Penny.

## THE STRING OF PEARLS.

### A ROMANCE.

*(Continued from our last.)*

'And did you think so lightly of our friendship that it was to be extinguished with nothing but what were a gloomy aspect? True friendship rarely is best shown in the encounter of difficulty and distress. I believe, Johanna, indeed, that you have a much mistaken me.'

'Nay, now you do me an injustice: it was not that I doubted your friendship for one moment, but that I did indeed shrink from casting the shadow of my sorrow over what should be, and what I hope to be, the sunshine of your heart. That was the respect which deterred me from making you a confident of, what I suppose I must call, the ill-fated passion.'

'No, not ill-fated, Johanna. Let me still believe that the time will come when it will be for otherwise than ill-fated.'

'But what do you think of all that I have told you? Can you gather from it any hope?'

'Abundance of hope, Johanna. You have no certainty of the death of Ingestrie.'

'I certainly have not, as far as regards the loss of him in the Indian Sea; but, Arabella, there is one supposition which, from the first moment that it found a home in our breast, has been growing stronger and stronger, and that supposition is, that this Mr. Thornhill was no other than Mark Ingestrie himself.'

'Indeed! Think you so?' That would be a strange supposition. Have you any special reasons for such a thought?'

'None—further than a something which seemed ever to tell my heart from the first moment that such was the case, and a completion of the improbabilities of the story related by Thornhill. Why should Mark Ingestrie have given him the string of pearls and the message to me, trusting to the prosecution of this Thornhill, and assuming, for some strange reason, that he himself must fall?'

'There is good argument in that, Johanna.'

'And moreover Mark Ingestrie told me he intended altering his name upon the expedition.'

'It is strange; and now you mention such a supposition, it appears to me the same, Johanna, each moment more probable to me. Oh, that fatal string of pearls!'

'Fatal, indeed! for if Mark Ingestrie and Thornhill be one and the same person, the possession of those pearls has been the temptation to destroy him.'

'There cannot be a doubt upon that point, Johanna, and so you will find in all the tales of love and of romance, that jealousy and wealth have been the causes of all the abundant evils which find and are scattered over this earth.'

'It is so; I believe, it is so, Arabella; but advise me what to do, for truly I am myself incapable of action. Tell me what you think it is possible to do, under these disastrous circumstances, for there is nothing which I will not dare attempt.'

'Why, my dear Johanna, you must perceive that all the evidence you have regarding this Thornhill follows him up to this Todds shop in Fleet-street, and no further.'

'It does, indeed.'

'Can you not imagine, then, that there lies the mystery of his fate, and, from what you have yourself seen of that man, Todd, do you think he is one who would hesitate even at a murder?'

'Oh, horror! my own thoughts have taken that

If Prest was 'The King of the Penny Bloods' as many people called him, the man who subsequently took over his role was undoubtedly George W. M. Reynolds. Indeed, so prolific was his writing and so popular the penny parts in which Reynold's work appeared, that on his death in 1879 it was said that he had been more widely-read in his lifetime than either of his contemporaries Thackeray and Dickens. Reynolds introduced supernatural themes into several of his works, but three stories stand out above the rest, and illustrations from them are reproduced on these pages. 'Wagner the Were-Wolf' (1846–7) is probably only slightly less famous than 'Varney the Vampire', and it is certainly one of the earliest stories, if not the very first novel in English, to deal with the were-wolf theme.

**(Top)** Wagner is an adventurous young man, able to change into a wolf, who undergoes a series of supernatural adventures in sixteenth-century Italy. Accompanied by his mistress, a beautiful murderess named Nisida, Wagner becomes involved with Italian bandits, Rosicrucians, Turkish invaders and many others during the course of his exploits.

**(Bottom)** In human form or as a were-wolf he fears neither man nor devil and eventually meets a well-deserved end. The illustrations are the work of an artist who specialised in this field, Henry Anelay.

The character of Wagner had already been introduced to Reynolds' readers in a previous work, 'Faust' (1845–6), in which the two confronted each other just before Faust's horrible death. (In the Faust legend, on which Reynolds drew for his material, the magician actually had a servant called Wagner.) One of Faust's many encounters following his pact with the devil is one with the infamous Lucretia Borgia. However, he fails to keep all the parts of his bargain with the devil and meets a similar fate to Varney—he is thrown into Vesuvius! During the course of its publication, 'Faust' was illustrated by two artists, Henry Anelay (top), who took the story to episode 16, and a virtually unknown painter, John Gilbert (middle), who succeeded him. After this 'apprenticeship' and other similar work, Gilbert was to go on to become a member of the Royal Academy and to receive a knighthood.

**(Right)** The third of Reynolds' excellent supernatural stories, 'The Necromancer' (1852), is once more about a pact with the devil in which a certain Lord Danvers receives an elixir of youth and total imperviousness to weapons. Danvers can escape from his bargain only if he can find six virgins to sacrifice to the devil—he manages five, but the sixth defeats him. In the illustration here by E. Hooper the evil Lord stands calmly unaffected by a point-blank pistol shot.

THE MAGAZINE OF

# CURIOSITY AND WONDER,

A WEEKLY MISCELLANY OF THE

**Surprising, Remarkable, and Astonishing.**

"A world of Wonders where Creation meets,
No more the works of Nature, but of Dreams."—Montgomery.

No. 22. Vol. I.] THURSDAY, MARCH 31, 1836. [PRICE ONE PENNY.

**EXTRAORDINARY ACCOUNT OF A WOMAN WITH A PIG'S FACE.**

There have been many reports at different periods, of a *pig faced* lady, who was stated to have been born in London, and was to be seen publicly about the streets of the metropolis. For the truth of this account we cannot, however, undertake to vouch, though for our own parts, we should almost feel inclined to doubt it. We shall confine ourselves to the following remarkable account, which is extracted from a German book of the year 1704. It is embellished with a wood-cut, from which our present engraving is a copy, and runs as follows:—

"When I was at Amsterdam, last year, I did there myself behold a most wonderful being, which was no less than a lady of that city, whose face did exactly resemble that of a pig. The left was very fully tolled the teeth, nose, and was very efficient, but when she did speak, it was exactly like unto the grunting of a pig. She almost constantly kept herself confined to her own house, sitting at her parlour window, for to truth, she did not like to go out, as she did resent the curiosity of the spectators, who followed her in the streets, and occasionally annoyed her with their rude remarks. I myself went to her house with a friend of the lady's, and was struck with terror at her frightful appearance, although her figure possessed all the charms of a most handsome female. I was much delighted with her conversation, which was learned, witty, elegant, and amusing; at times, she did, indeed, seem very melancholy, and expressed her regret at her hideous deformity, which she said exposed her to the ridicule, disgust, and abhorrence of her fellow creatures. She was then about thirty-four years of age, and only attended by one servant, an elderly female, who had been with her from her childhood. She had two sisters living, who were very handsome

# THE GHOST.

No. 6.] WEDNESDAY, MARCH 6. [Price One Penny.

THE DEAD DEVOURED BY THE LIVING?

Instances of extraordinary and depraved appetite are to be found in the annals both of ancient and modern nations; and there are also many cases recorded, in which it will be seen that this horrible disease has reached to a most astonishing height; but not one of them can parallel the following disgusting narrative. We have some recollection of reading an account of a brutal Englishman, whose depraved and unnatural appetite could only be appeased by human flesh; but even this case was not attended with such diabolical circumstances of depravity and horror, as will be found in perusal of the following—

The police of Paris is about this time much exercised and fatigued in the Barrière, a man named Antoine Lacaille, who, they were given to understand, had been for a long time past in the habit of satisfying an unnatural appetite with food of the most repulsive and disgusting description. It appeared that usual allowances in the highest state of putrefaction, and even the human body itself were requisited by this miserable wretch in very delicate moments. He usually stood within about the whole of the day till sunset, when he would walk forth, and parade up and down the dirtiest lanes and alleys of Paris; and seeing where a piece of sticking carrion lay during in the kennel, he would stoop at midnight and, seizing it, convey it to his lodgings, and feast on it for the next day's meal. In this manner he kept up his wretched existence for years, until, by a miscarriage in his appetite, he at length found his way to the burial-ground; and after many attempts (with what nefarious intention his ingenuity had found in that purpose), he at length succeeded in pulling out of the grave several of the bodies recently interred. His appetite was so ravenous that he would feast upon them on the spot, and carrying the re-

VOL. I.

# TALES OF ALL NATIONS;

OR,

## POPULAR LEGENDS AND ROMANCES.

No. 30. SATURDAY, NOVEMBER 5, 1836. Price 1d.

THE MALEFACTOR.

SUICIDE OF THE MURDERER TO PREVENT HIS EXECUTION.

In the port of M——, in the year 18—, was confined in his military condemned cell, Simon Hartay. He had been convicted by a jury of his countrymen, on the clearest possible evidence, of the murder of Anne Bradshaw, under circumstances of the most aggravated description. Simon was one of those characters whom Nature casts in a peculiar mould; who may be brave—who may be possessed of virginity, —but who cannot be trusted. Circumstances had given the bias to evil. He had been the child of a guilty intercourse, and the workhouse had been his nursery. He was an ill-fated being, in body and in mind; kindness might possibly have subdued him—but that he never experienced, —the rack could not have subdued him.

From the moment of his arrest to that of his conviction, his demeanour had been the same. He pleaded not guilty; and with the most confident powers of mind, and a shrewdness peculiar to himself, had all but disconcerted the principal witness against him. When, at the conclusion of his trial, the learned judge had pronounced the fatal sentence with all customary solemnity, while every face in the court was turned towards him in breathless agitation, a grim smile passed over his features, as with a last look of mingled respect to the judge, he observed, 'My lord, you've done the thing quite prime like, and treated me like a gentleman; and I thank you for't—and shall most go a journey, no doubt, where you're sending me.'

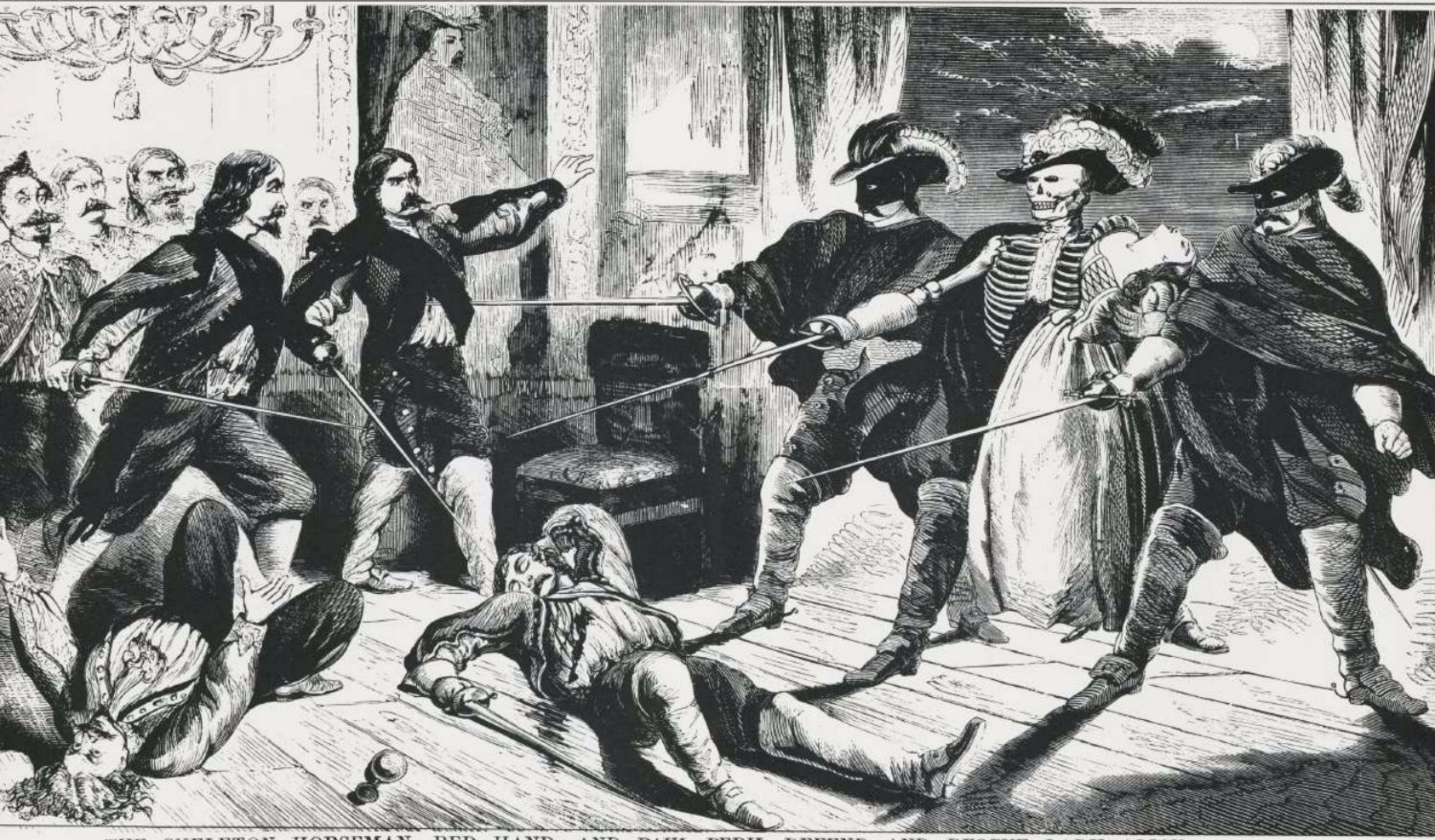
The chaplain of M—— gaol was a truly worthy man. Shocked at the obduracy of Simon's conduct, and at the obstinacy with which he persisted in his assertion of guilt, however he was questioned on the subject, he had been his efforts to

VOL. I. T G

Some of the excesses of blood and torture which typified the 'Penny Bloods' caused outcries from the authorities and the church—but the fortune-hunting publishers were adept at finding ways of avoiding direct confrontation without losing their readership. Often the titles of serials were kept deliberately low-key, and the illustrations were used to provide the stimulus for sales; in the field of magazines the very names of the publications were made as inoffensive as possible. On this page are three typical examples from the middle of the nineteenth century: 'Curiosity and Wonder', 'The Ghost' and 'Tales of All Nations'. On closer examination the first dealt with a pig-faced lady, the second with human cannibalism and the third with madness, incest and suicide!

In America, cheap periodicals like those in Britain were finding a huge readership —with those featuring the War of Independence and frontier life enjoying greatest popularity. Many American publishers shamelessly pirated the works of English publishers (as, in turn, did the English American stories) but two local authors proved far and away the most successful with readers—J. H. Ingraham and E. C. Z. Judson, better known as Ned Buntline. Ingraham, who was described as 'one of the most prolific writers of his time and second only to Fennimore Cooper' wrote on virtually every subject: the illustration by C. M. Conway (top) is taken from his very successful and bloodthirsty 'The Slave King' (1844). Ned Buntline lived a life as eventful as his fiction—actually escaping being lynched on one occasion, when he was cut down from the gallows—but found international fame when he began recounting the adventures of his friend, William Frederick Cody, 'Buffalo Bill'. **(Left)** The illustration by Menzies is from one of his more bizarre exploits.

PRESENTED GRATIS WITH Nos. 1 AND 2 OF THE "SKELETON HORSEMAN: OR, THE SHADOW OF DEATH."



THE SKELETON HORSEMAN, RED HAND, AND PAUL PERIL DEFEND AND RESCUE LADY ALICE.

*See an Early Number of Skeleton Horseman.—ONE PENNY WEEKLY.*

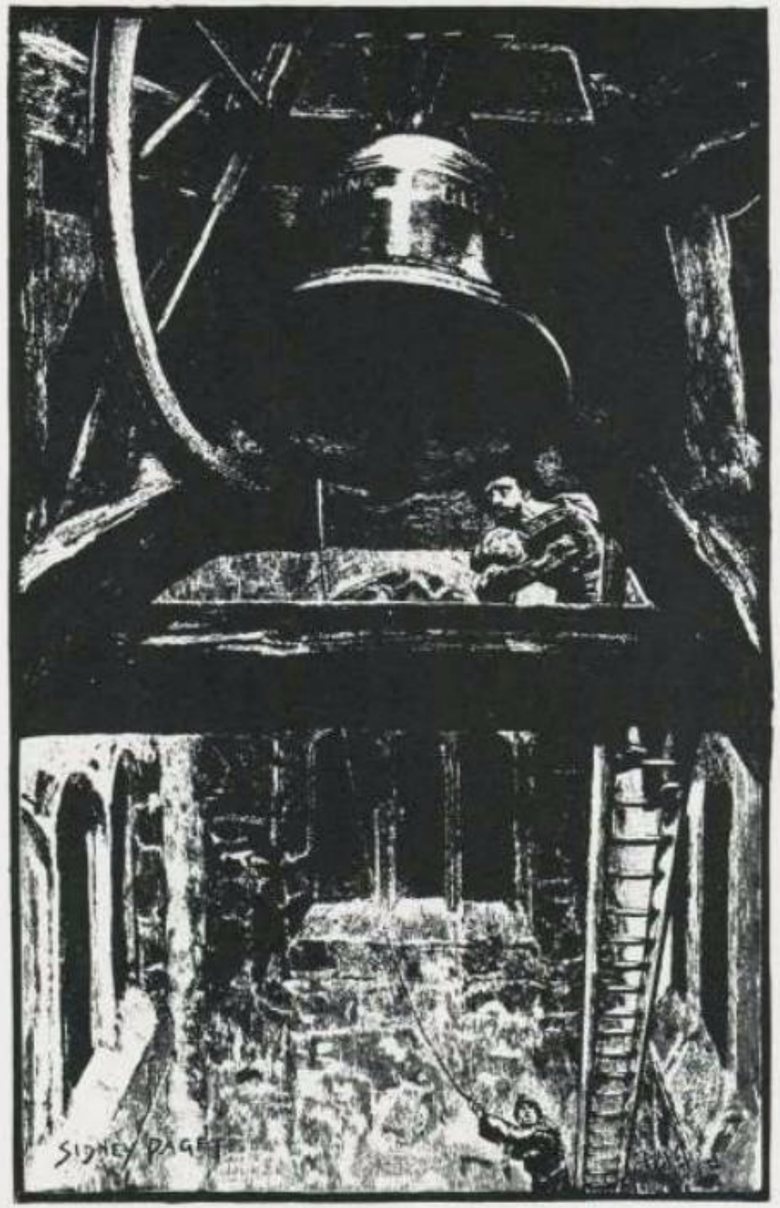
Tales of highwaymen were perhaps the most popular of all subjects with the youthful readers of 'Penny Dreadfuls', and no hero was busier than Dick Turpin. The most successful penny-part to feature him was 'Black Bess, or The Night of the Road' by Edward Viles (1863) which lasted for 254 weeks and consisted of two and a half million words. Turpin's fictitious adventures took him to many locations and into the company of various other famous highwaymen. In the illustrations above by J. Thompson **(left)** Turpin and Tom King discover the skeletons of two lovers, and **(right)** 'Turpin claims the reward for the Pretender's Head' from episode 39. Robin Hood was also a great favourite and the most popular version was 'Robin Hood and Little John' by Pierce Egan (1840) which, like the Turpin stories, plunged Robin into all kinds of imaginary adventures. H. W. Thwaites is the illustrator of the man from Sherwood Forest's ghostly encounter.

Illustrations from three other works which demonstrate that these publications did not earn their description of 'Penny Dreadfuls' without good reason.

**(Top)** 'Torturing a Witch' and 'The Boy Savages' from Percival Wolfe's notorious 'Red Ralph, or The Daughter of the Night' (1860).

**(Bottom left)** An evil monster carries off a young woman—a situation that later became characteristic of the genre—in 'The Blue Dwarf' by Lady Esther Hope (1861). This work was quite different from 'The Blue Dwarf' by Percy B. St. John (1870) illustrated on page 17. Finally 'Penny Dreadfuls' began to develop young heroes like 'The Boy Detective' (1860) whose anonymous author took him through the most astonishing exploits, all illustrated with lurid woodcuts such as this one captioned, 'They tied the skeleton tightly to his waist.'

# 4. Victorian Sensational Fiction



**(Previous page)** 'He uttered a low moan, which became a resounding shriek, as he felt the shining steel cut his flesh.' An horrific illustration by Piffard for Max Pemberton's 'Signor's of the Night' from *Pearson's Magazine*, October 1898

**(Above left)** 'The Bronze Monster struck him dead', a superb engraving by Sidney Paget, the most famous illustrator of Sherlock Holmes, for 'The Rosemonde', a story translated from the French of Julian Sermet and published in *The Strand*, November 1894

**(Right)** Three of the often gruesome and always bloody publications from the Aldine Publishing Co. of New York and London

**(Opposite)** The outstanding Victorian artist, S. H. Sime, also ventured into the magazines as with this dramatic picture for 'The King's Taster' by Phoebe Hart in *The Pall Mall Magazine*, April 1899



*The Strand Magazine and the mass of imitators ushered in a golden age of magazines . . . Never before had the middle class and even the working class had such an incredible selection of superb magazines at a reasonable price, and probably they never will again.*

**SAM MOSKOWITZ**
***Science Fiction By Gaslight***

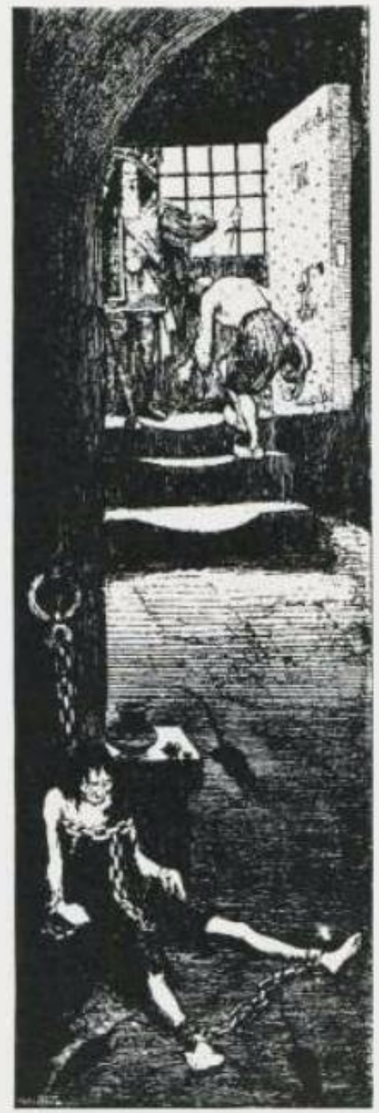
In the later years of the nineteenth century, the success of the penny illustrated magazines was evident on both sides of the Atlantic. With the general increase in the standard of education, many of these publications evolved into newspapers or weekly journals, improving the standard of their editorial content beyond recognition but clinging to the tried and tested maxim that it was dramatic illustration which pulled in the readers.

British publishers held on to the penny price tag as long as they could, while their American counterparts promoted the 'dime novel'—which though a convenient term was actually a misnomer: for these publications containing a complete novel or several short stories more often than not sold for a nickel. The majority of these were aimed at the juvenile market, but publishers were aware that many adults bought them too and there was never any deliberate attempt to write down to the reader.

The last years of the century also saw the rise of the 'slick' magazine—monthly publications printed on art paper containing the work of excellent artists and top-name writers. The first such magazine was the English *Tit-Bits* (still running today) which continued the principle of some of the 'Penny Dreadfuls' by including a variety of stories, extracts, bizarre crimes and thrilling episodes, all dramatically illustrated. It was launched in October 1881, and its success led publisher George Newnes to create the now-legendary *Strand Magazine* which appeared in 1891 and later first gave the world Sherlock Holmes

*The Strand* was an instant success, and imitators were soon appearing such as *The Windsor Magazine* (profusely illustrated with superb artwork), *Pall Mall Magazine* (which boasted Rudyard Kipling among its contributors), *Pearson's Magazine* (which played a major part in promoting science fiction and H. G. Wells in particular) and *Chapman's Magazine* (running ghost and horror stories, but all unillustrated). Several of these magazines ran American editions, just as the American 'slicks' exported copies to Britain. Among the most distinguished products from the United States were *Harper's Monthly*, *The Century* and *Scribner's Magazine*, which contained stories and articles of the highest quality and excellent illustrations—sometimes in full colour

And, unfailingly, through all these magazines ran the popular thread of terror tales and illustrations as these pages demonstrate . . .



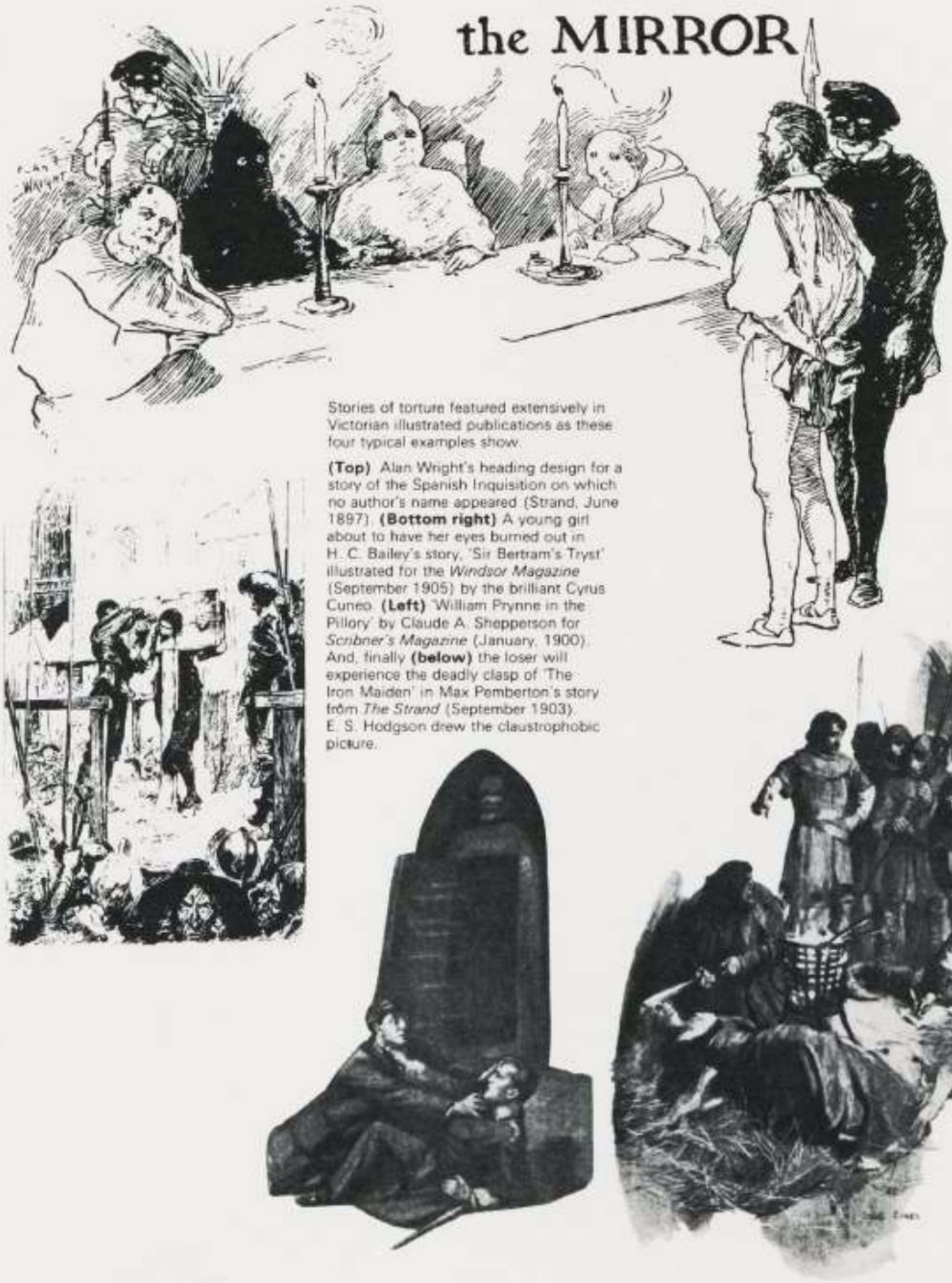
Bram Stoker's 'Dracula' was perhaps the most famous horror novel to be written during the Victorian era, but vampires by and large did not crop up in stories as often as werewolves, which appear to have been very popular.

**(Opposite)** A superb illustration by the outstanding American magazine artist, Howard Pyle, for a story he also wrote, 'The Salem Wolf'. This tale of witchcraft at Salem appeared in *Harper's Monthly Magazine* (December 1909). The picture **(bottom left)** is by Henry Sandham, also from an American publication, *The Century* of August 1898, and illustrated H. Beaugrand's story, 'The Werewolves'. Dudley Tennant's picture **(top)** was for 'Loup Garou' by Alan Sullivan in the English periodical *The Windsor Magazine*, July 1905.

Investigators in the Sherlock Holmes mould were popular with the Victorian readers, but there was probably no more bizarre figure then Victor Colonna, a Professor of Science who conducted a number of 'Experiments in the Lost Art of Poisoning' in *Pearson's Magazine* in the 1890s. The series was called 'The Last of the Borgias' and written by Fred M. White, and although readers were aware that drug-taking was going on at the time, it was quite a surprise when the artist for the series, D. Murray Smith, actually portrayed it taking place.

Monsters of one kind or another also crowded the pages of the inexpensive turn-of-the-century magazines, some, like 'The Monster of Lake LaMetrie' by Wardon Allan Curtis, based on alleged sightings. This story, which appeared in *Pearson's Magazine* (September 1899), dealt with a large creature terrorising a lake in Wyoming which eventually required the US cavalry to put paid to its activities. The artist is Stanley L. Wood.

# The TORTURE of the MIRROR



Stories of torture featured extensively in Victorian illustrated publications as these four typical examples show.

**(Top)** Alan Wright's heading design for a story of the Spanish Inquisition on which no author's name appeared (Strand, June 1897). **(Bottom right)** A young girl about to have her eyes burned out in H. C. Bailey's story, 'Sir Bertram's Tryst' illustrated for the *Windsor Magazine* (September 1905) by the brilliant Cyrus Cuneo. **(Left)** 'William Prynne in the Pillory' by Claude A. Shepperson for *Scribner's Magazine* (January, 1900). And, finally **(below)** the loser will experience the deadly clasp of 'The Iron Maiden' in Max Pemberton's story from *The Strand* (September 1903). E. S. Hodgson drew the claustrophobic picture.

Ghosts were once again a topic that fascinated people on both sides of the Atlantic around the turn of the century. Research societies and spiritualist mediums flourished everywhere and this enthusiasm was reflected in the pages of the magazines—ghost stories were very popular. The artists, and their readers for that matter, had a rather fixed idea of what ghosts were like—ephemeral-looking human beings— and this is how they were invariably illustrated, as the examples here show.

**(Top)** Two pictures by H. H. Flere from *The Harmsworth Magazine* which published numerous such tales: 'The Figure came nearer and nearer, then the long hand shot out and caught my throat' from E. Thurlow's 'The Spectre of the Severn Tunnel' (January 1898), and the shade of 'The Scarfed Woman', a true story by W. B. Northrop (March 1898) **(below left)** A slightly less menacing spirit was depicted by Rollin Kirby for 'The Last Ghost in Harmony' by Nelson Lloyd from the American *Scribner's Magazine* (February 1907)

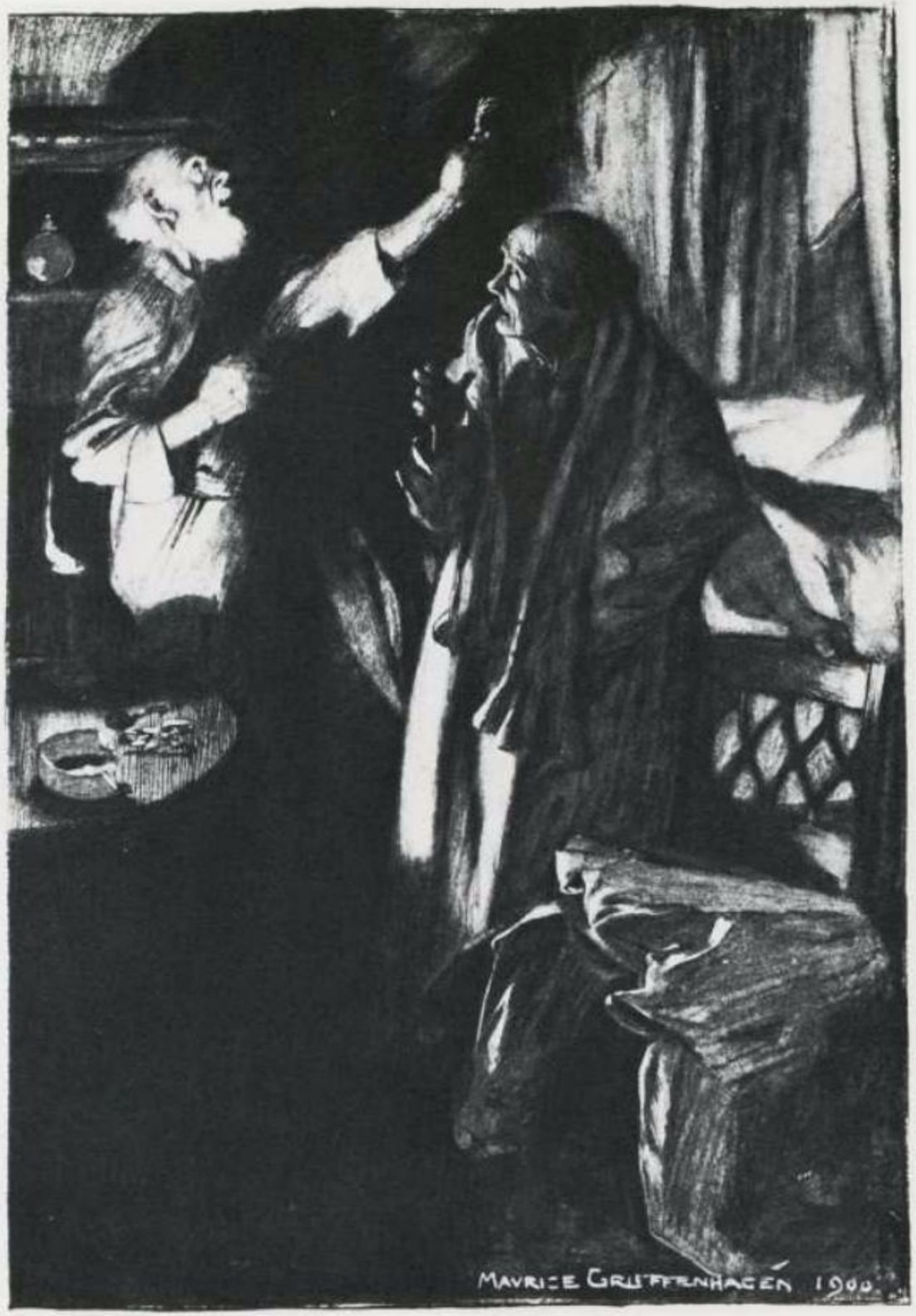
**(Above)** The story of 'The Flying Dutchman' endlessly sailing the oceans of the world was a well-used theme in ghost stories during this period. This drawing by André Castaigne was for a story about the phantom ship which appeared in *The Century* magazine in July 1904.

**(Left)** Just one of many fictional stories about spiritualism—'Vera, The Medium', a serial by Richard Harding David which ran in *Scribner's* from January to June 1908. The excellent illustration of Vera attempting to make contact with a departed soul is by Frederick Dorr Steele who was perhaps the finest of all the American illustrators of the Sherlock Holmes stories.

Not surprisingly, with its history of witchcraft, tales of demonology during Colonial days went down well in America. Una L. Silberrad's 'The Witchcraft of Chuma' in *Harper's* of February 1904 was typical of these. Albert Sterner drew the picture **(top left)** of the fearful soldiers about to seize the suspect.

**(Top right)** Humans and devils taking part in a witches' sabat in the woods in William Hurd Lawrence's picture for 'The Deathless Forest' by Stephen French Whitman, also from *Harper's* September 1906.

**(Left)** Although W. W. Jacobs was perhaps most widely known as a writer of humour, he also created some of the most chilling short stories of the Victorian era. The picture here of an old wizard casting a spell was drawn by Will Owen and considered by Jacobs to be the best of all the illustrations of his work. Personally, I think Maurice Griffenhagen's picture which accompanied Jacob's story, 'The Monkey's Paw' when it was published in *Harper's* in August 1902, is one of the most outstanding of all horror illustrations from the period. Whether the reader agrees or not, there can be little dispute that 'The Monkey's Paw' remains among the most terrifying of all macabre short stories.



# 5. The Pulp Explosion

*The 'Pulps' were the principal entertainment vehicle for millions of Americans. They were an unflickering, uncoloured TV screen upon which the reader could spread the most glorious imagination he possessed.*

**HENRY STEEGER**
***The Pulps***

As the twentieth century dawned, a former telegraph operator from Maine named Frank A. Munsey looked at the profusion of expensive magazines literally stacked on the bookstalls of America and was suddenly struck by a thought. 'The story', he said to a friend, brandishing a copy of one of the magazines, 'is more important than the paper it is printed on.' It was one of those so-obvious truths that no-one before had put into words—but Munsey not only did that, he put it into effect, thereby giving birth to the 'pulp' magazine revolution.

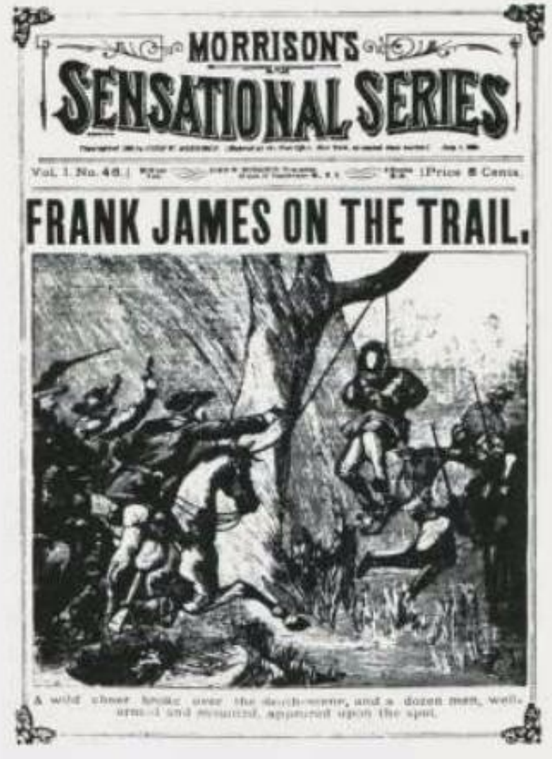
Munsey sensed that there were literally millions who cared nothing for fine art paper in their magazines: they would be just as happy to accept their entertainment on rough paper as long as, of course, there were some illustrations too. And by doing this, the publisher could keep his cover prices down to a minimum and cater for the public demand that was always there—though restricted in its buying power by low wages and depression. It was, in a way, only a variation on the idea of those original Gothic chapbook publishers, but following the appearance of Munsey's pioneer 'pulp' *Argosy* in 1896 (still flourishing though in a different format today), the idea was to be given unprecedented acceptance to the tune of over three hundred titles in the next half-century and countless million sales

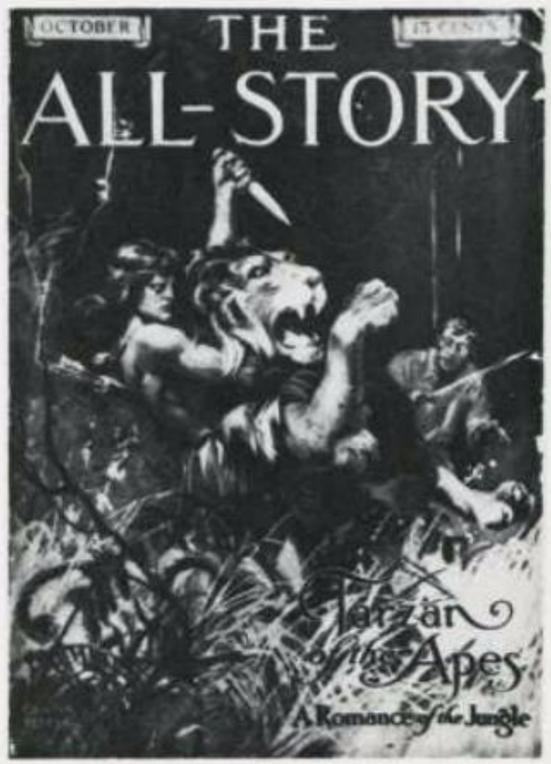
These magazines, printed on rough wood pulp paper, measuring seven inches by ten, and about half an inch thick, were to embrace literally every topic of interest. For ten cents and upwards readers got either serials or short stories on their favourite subject, and, just as in previous generations, the writing was the work of the accomplished and the not-so-accomplished, not forgetting those who were to serve their apprenticeship in this medium and go on to greater things: such as O. Henry, Erle Stanley Gardner, Raymond Chandler, Paul Gallico and many more. There were also contributions from overseas writers, for although the pay might seem small by American standards, for British and European authors they offered a new market with additional fees for no extra work

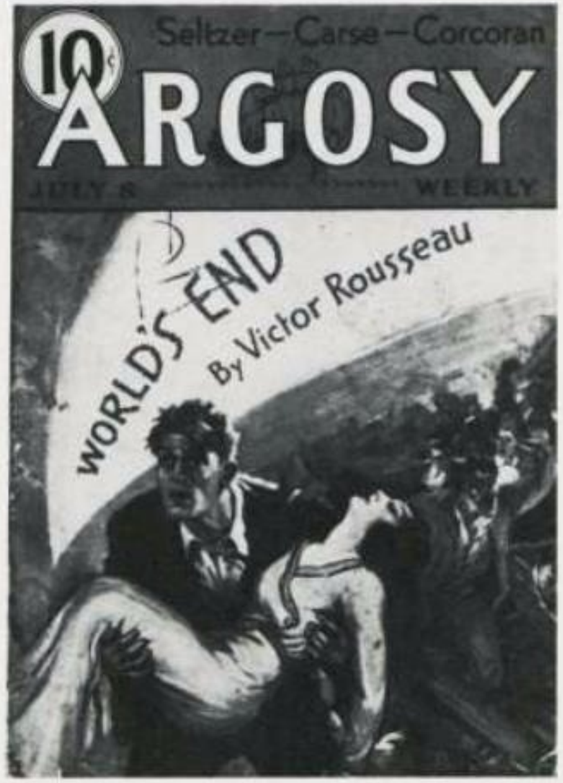
In the context of this book there were several important 'pulp' magazines, including a number of those from Frank Munsey's stable, such as *Argosy* and *All-Story*; *Amazing Stories*, which carried macabre stories among the science fiction; the long-running *Fantastic Adventures*; the highly popular *Famous Fantastic Mysteries* and its companion, *Fantastic Novels*; and those which featured purely horror stories, *Strange Tales*, *Terror Tales*, *Horror Stories* and the legendary *Weird Tales*, which is of such importance as to merit a section of its own

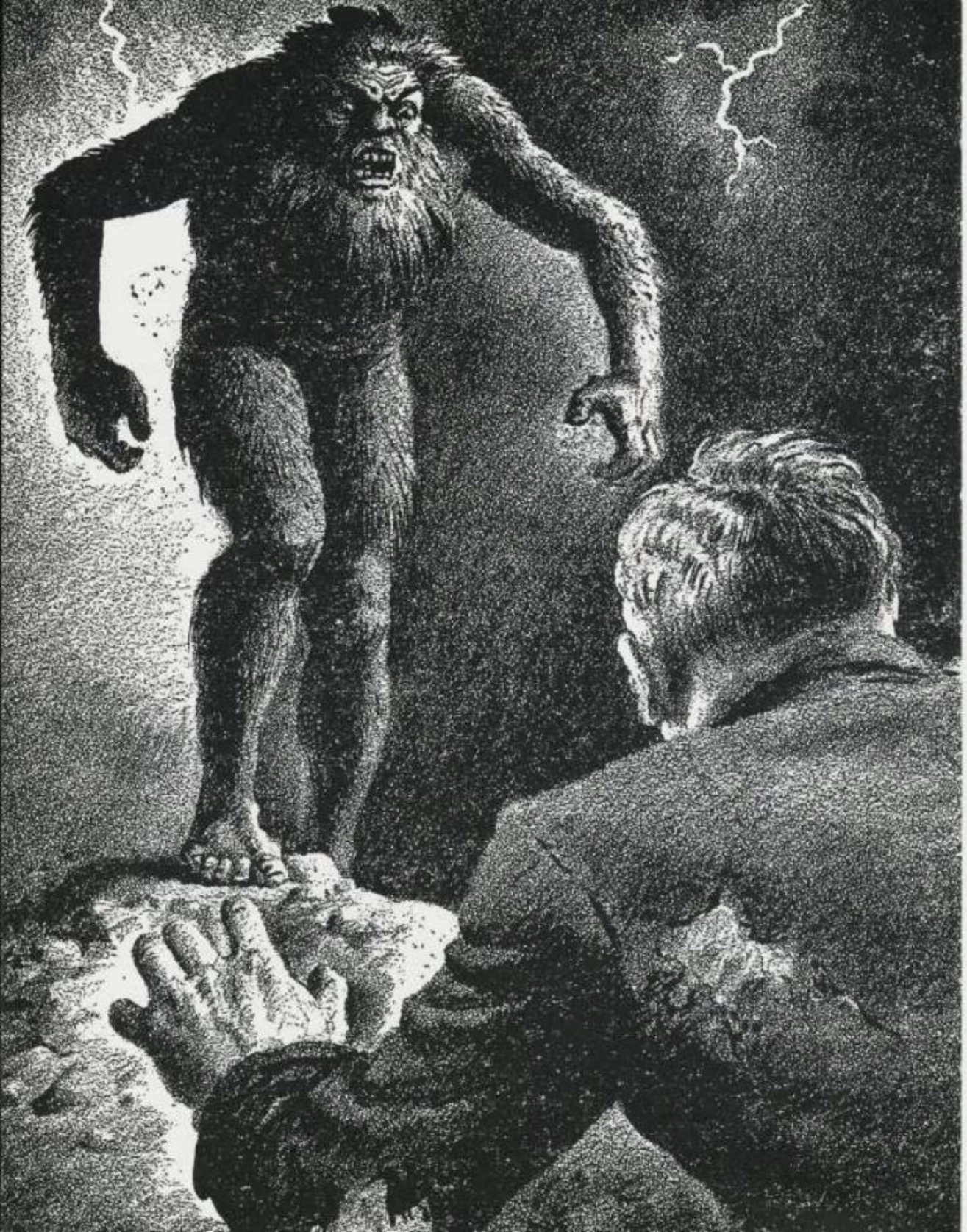
**(Previous page)** 'There came a sound of breaking wood and one end of the coffin rose from the mound of earth.' An illustration by Frank Paul for E. F. Benson's story, 'The Outcast' from *Argosy*, October 7, 1922. **(Below)** Graves Gladney produced this little motif for Leslie Burton Blades' 'Fruit of the Forbidden Tree' from *Argosy*, 1919

**(Opposite)** Two of the most famous 'Dime Novel' companies—Beadle's with the story of a steam man, and Morrison who preferred the blood and violence of the Wild West. Below them are the first two Munsey 'pulp' magazines which took over from the 'Dime Novel': The October 1912 *All-Story* is one of the most famous issues of any 'pulp'; it introduced Tarzan to the reading public. Pettee was the artist; Paul Stahr the illustrator for *Argosy*.



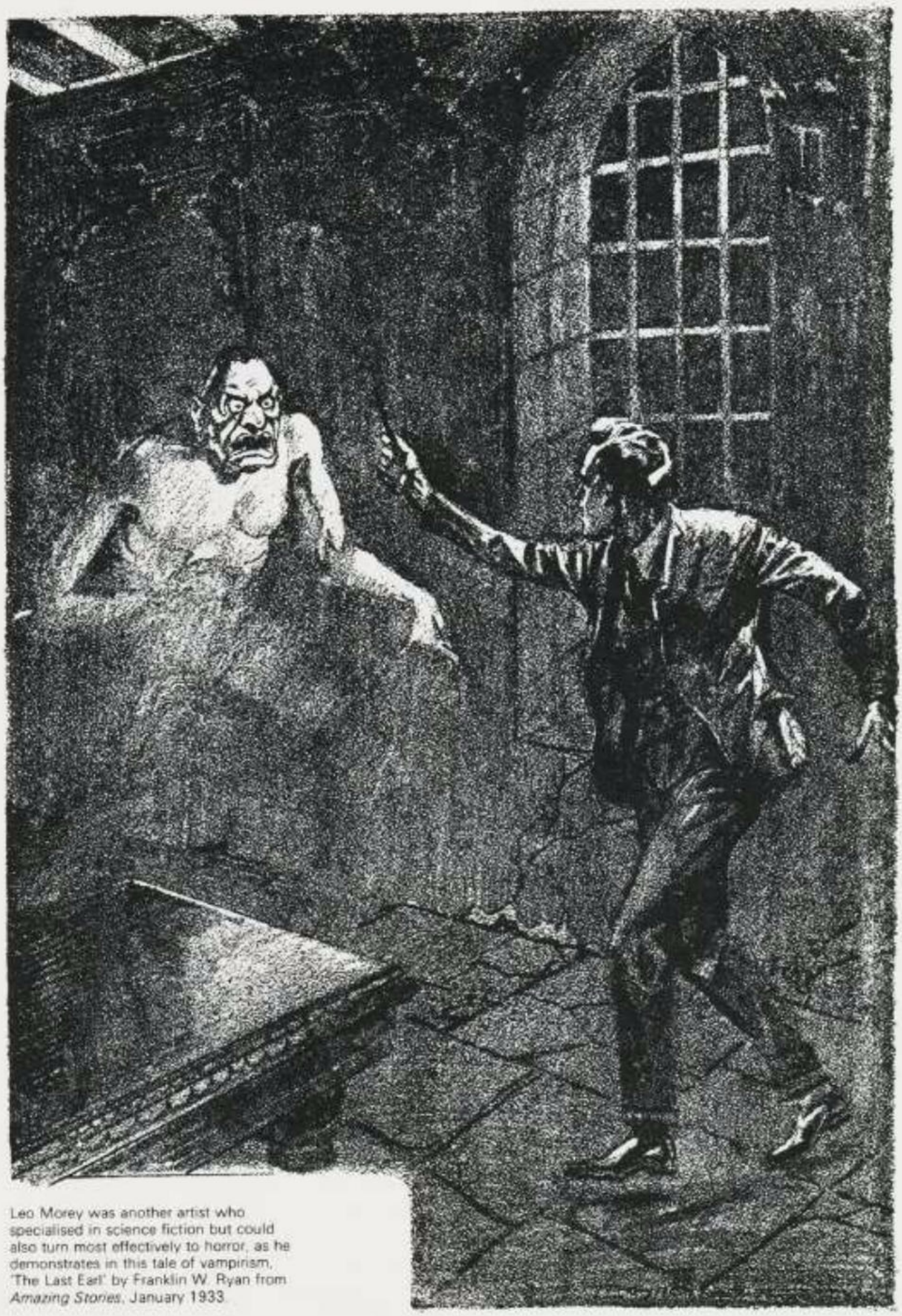


**(Opposite)** John Buchan's story of an ancient race dwelling in caves in the Scottish Highlands, 'No-Mans Land', was one of the most popular stories by this autffor to be published by *The Popular Magazine*, an early rival to the Munsey magazines (September 1917). The illustrator was N. C. Wyeth who also produced many covers for the publication.

Frank Paul was one of the busiest and most readily identified of the early pulp artists, much of his work appearing in Hugo Gernsback's 'Scientification' magazines such as *Amazing Stories* and *Science Wonder Stories*. He could, though, be just as effective with horror as the two examples on this page show.

**(Above)** 'I was standing immediately above my discarded mortal shell, and I viewed it with a new-born loathing'—an incident from Tod Robbins' 'Wild Wullie, The Waster' (*All Story*, 14 February 1920). Robbins, incidentally, was the author of 'Freaks', a short story which was made into perhaps the most genuinely frightening of all horror films.

**(Left)** A small boy viciously shooting at his uncle in George Allan England's famous serial, 'The Elixir of Hate' which appeared in the third of the Munsey 'fantastic pulps', *The Cavalier*, in 1911.



Leo Morey was another artist who specialised in science fiction but could also turn most effectively to horror, as he demonstrates in this tale of vampirism, 'The Last Earl' by Franklin W. Ryan from *Amazing Stories*, January 1933.

**(Above)** Another Paul illustration for A. Hyatt Verrill's story of a scientist who can revive corpses, 'The Plague of the Living Dead' (*Amazing Stories*, April 1927).

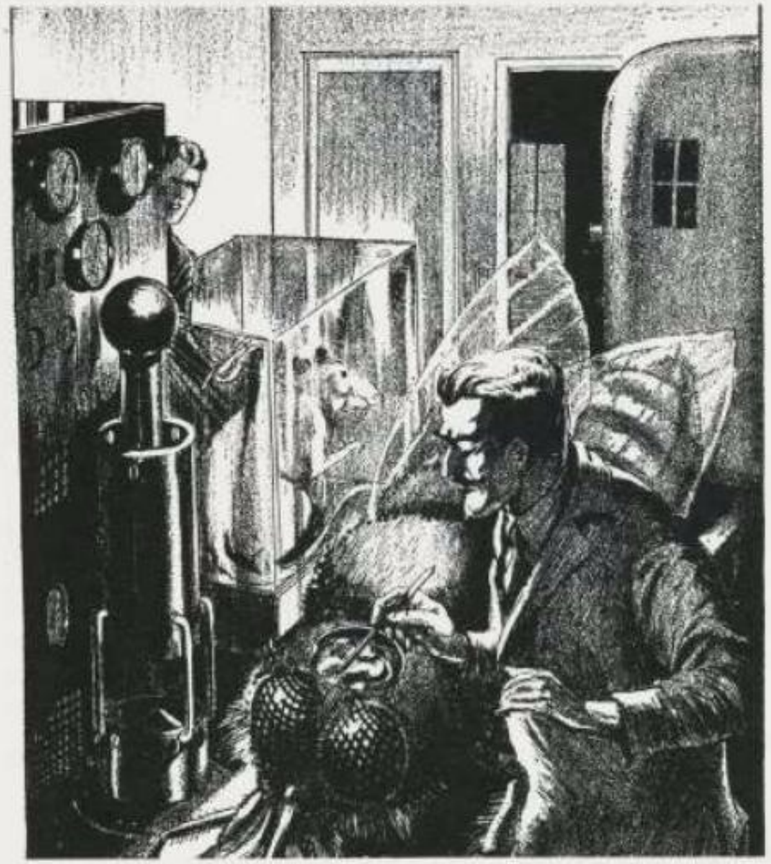
**(Right)** Three of the most important and successful early 'pulps', which carried horror and fantasy fiction from time to time: usually categorised by their editors as 'Different Stories'.

**(Top)** H. G. Wells and Edgar Rice Burroughs vying for popularity in *Amazing Stories* of April 1927.

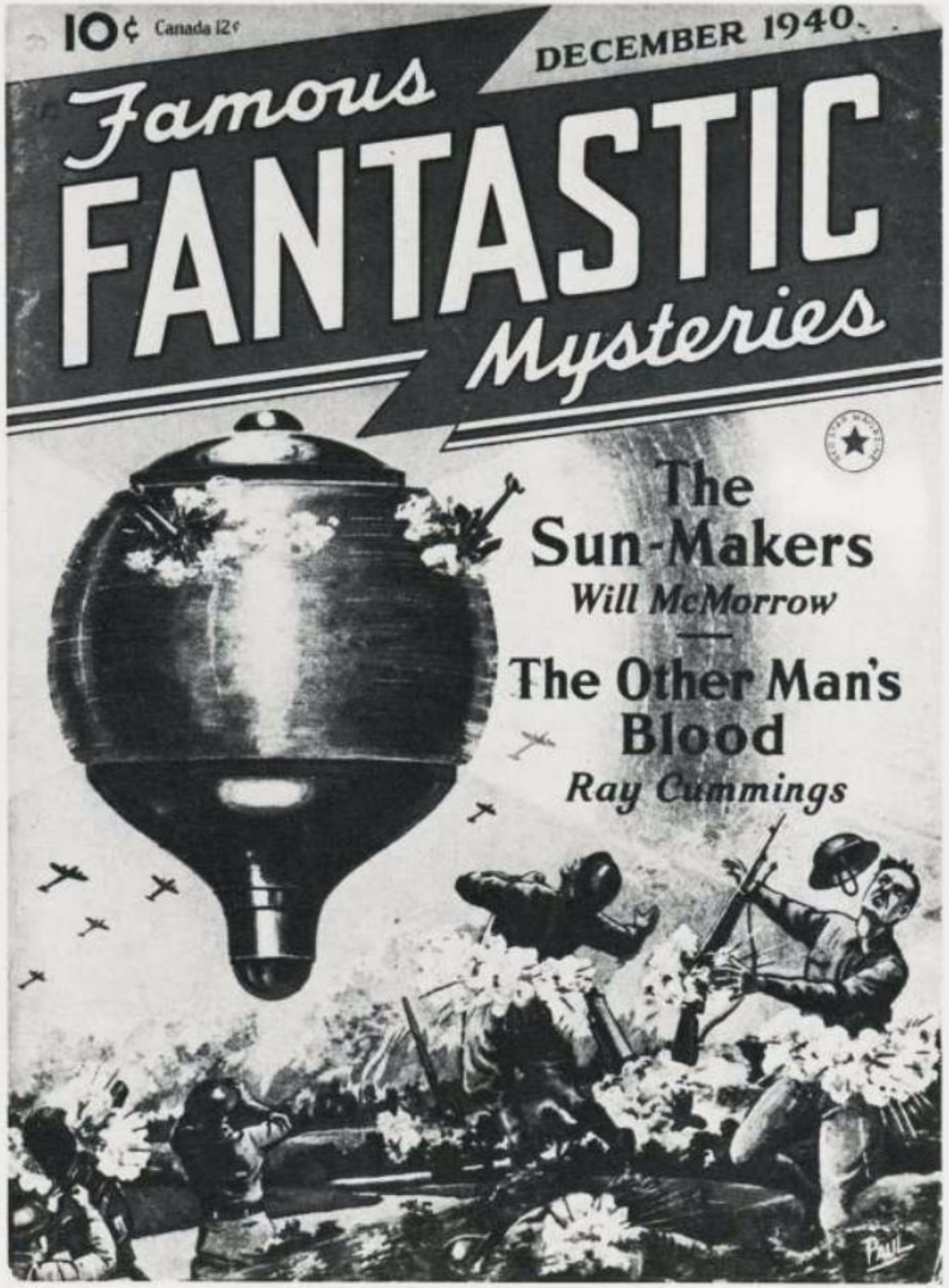
**(Middle)** The May 1931 *Adventure*, a periodical which frequently larded its tales of exploration in the far corners of the earth, with excursions into the gruesome; as did **(bottom)** *Short Stories*, which offered the talents of the great Talbot Mundy, creator of 'King of the Khyber Rifles' (June 1937).

**(Opposite)** Horror stories and science fiction ran side by side in *Fantastic Adventures*, a 'pulp' which changed its size and format regularly and is one of the very few to have survived to the present day. Stockton Mulford painted this dramatic cover for 'The Whispering Gorilla' (May 1940)

Mad scientists were a staple theme in all the fantasy 'pulps', as these three examples demonstrate. **(Right)** Experiments with animals and insects featured quite often, and in both 'The Beetle Experiment' by



Russell Hays from *Amazing Stories*, June 1929, and 'The Ant With A Human Soul' by Bob Olson (*Amazing Stories Quarterly*, 1932), the mad dabblers have enlarged their subjects with devastating effects. Paul is the illustrator of the top picture, and Leo Morey of the lower. For all these experimenters the shadow of death inevitably loomed close by as Hans Wessolowski—or 'Wesso' as he signed himself—shows in 'Invaders from the Infinite' by John W. Campbell in *Amazing Stories Quarterly*, 1932. Campbell, of course, was the man who took over the course of science fiction from Hugo Gernsback and introduced many of the modern innovations.



**The Man That Hitler Fears!**

Out of a fantastic maelstrom of a bloody battle trudged a weary bedraggled figure . . . *the sing what sent once a desperate division of*

Who was this man who, in time to com Hitler's mighty, mechaniz on its heels?

Who was this tattered, frost-bitten figure whose star was predestined to dimout that of Hitler by its blazing brilliance?

The story of this man's ance, to a position of power terfully told by Harry Desmond Farren in the

SEPTEMBER ISSUE OF

**ARGOSY**

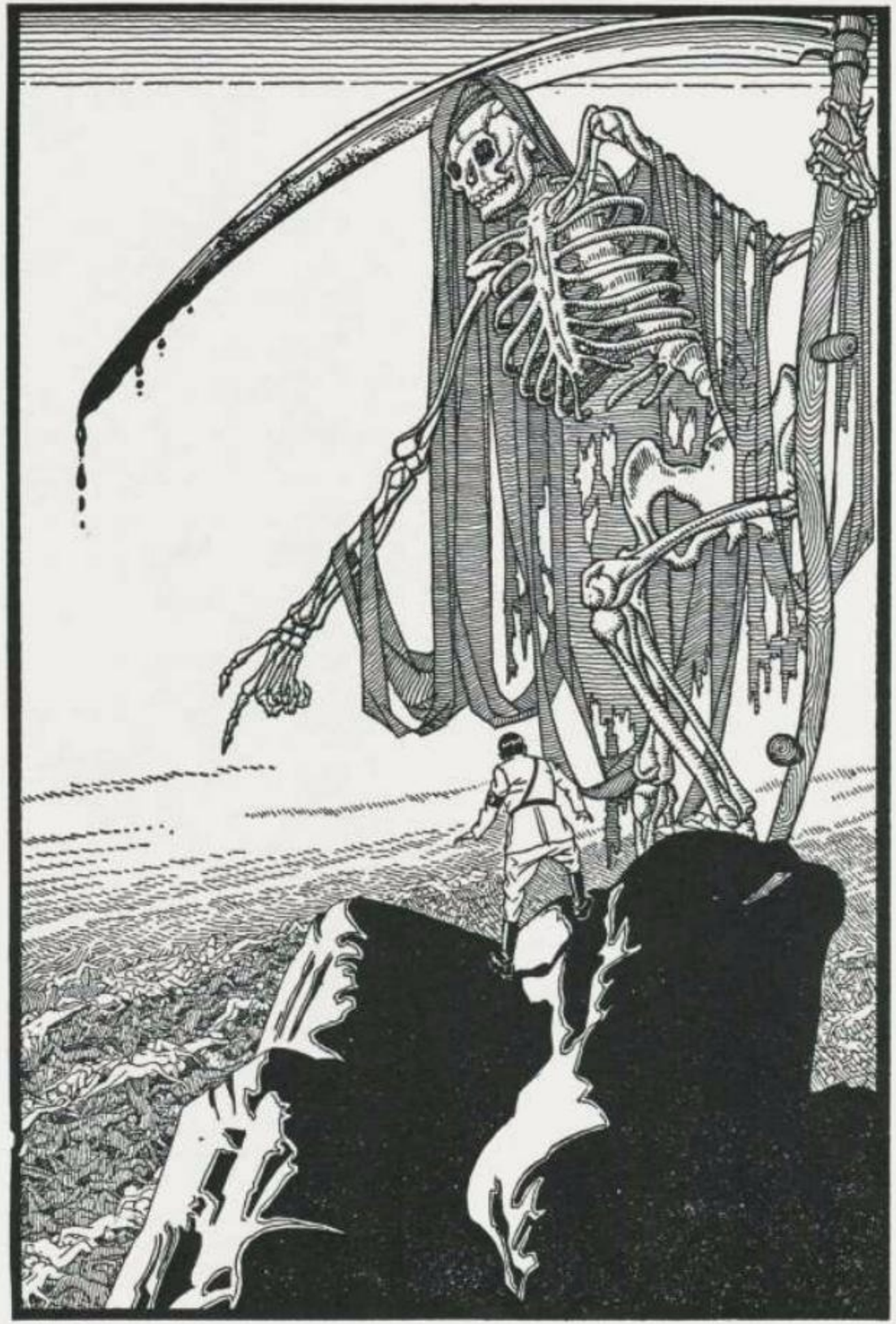
NOW ON SALE AT ALL NEWS STANDS

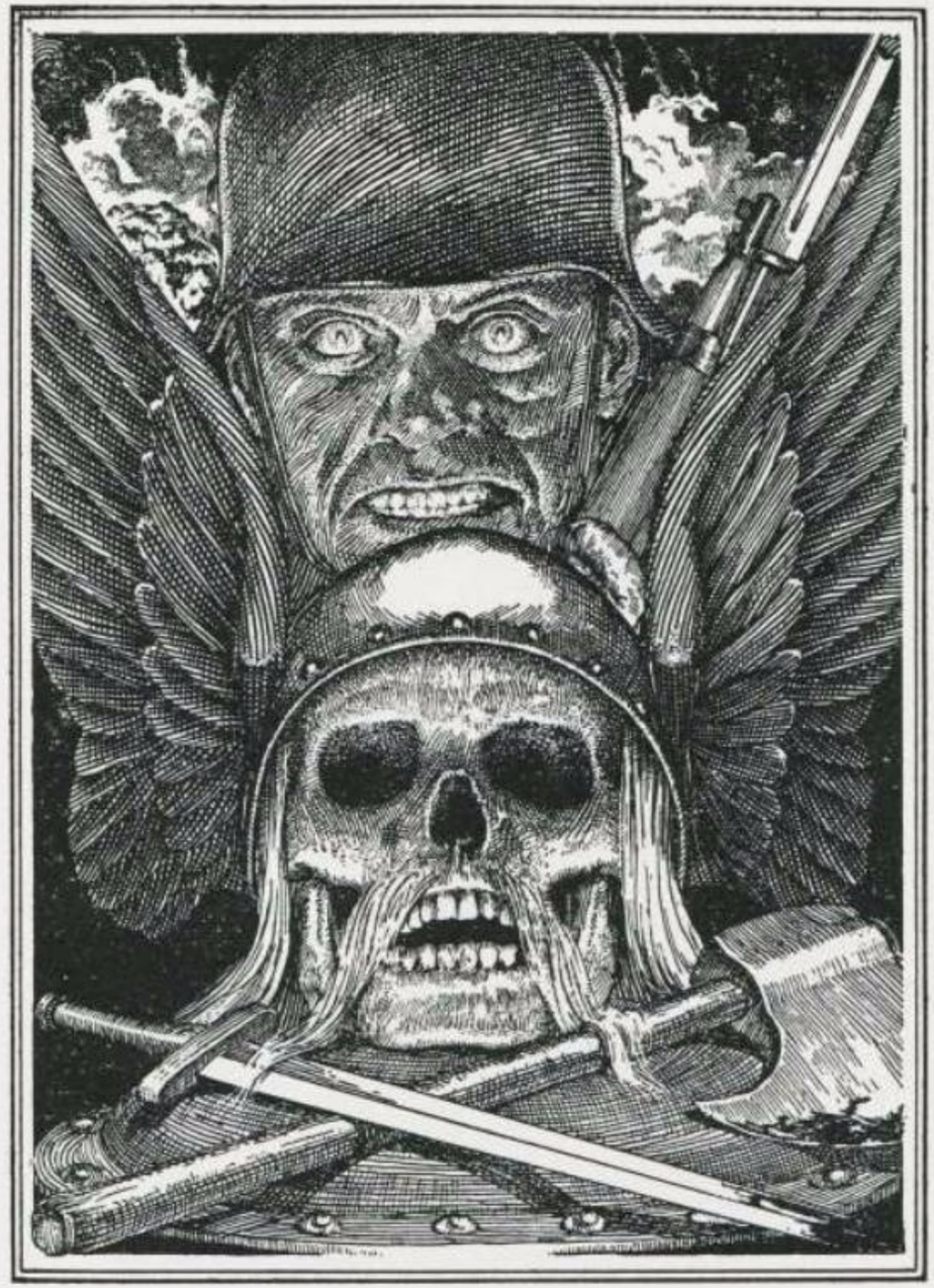
Fifteen Cents

The 'pulp era' spanned two world wars, and this was reflected in the pages of the magazines. There were, of course, a whole range of publications devoted entirely to war, but the horror in them was real rather than fantasy, and their number is such that they almost warrant a book of their own! Suffice it to record here that quite a number of macabre stories with war settings were published in the horror and fantasy pulps, and these illustrations are typical of many more. **(Opposite)** Intervention from space during the Blitz was the theme of Will McMorrow's story, 'The Sun Makers', illustrated by Paul.

**(Top)** Ghostly encouragement for a war-weary soldier in A. Merritt's 'Three Lines of Old French', first published in *All-Story Magazine* in 1919.

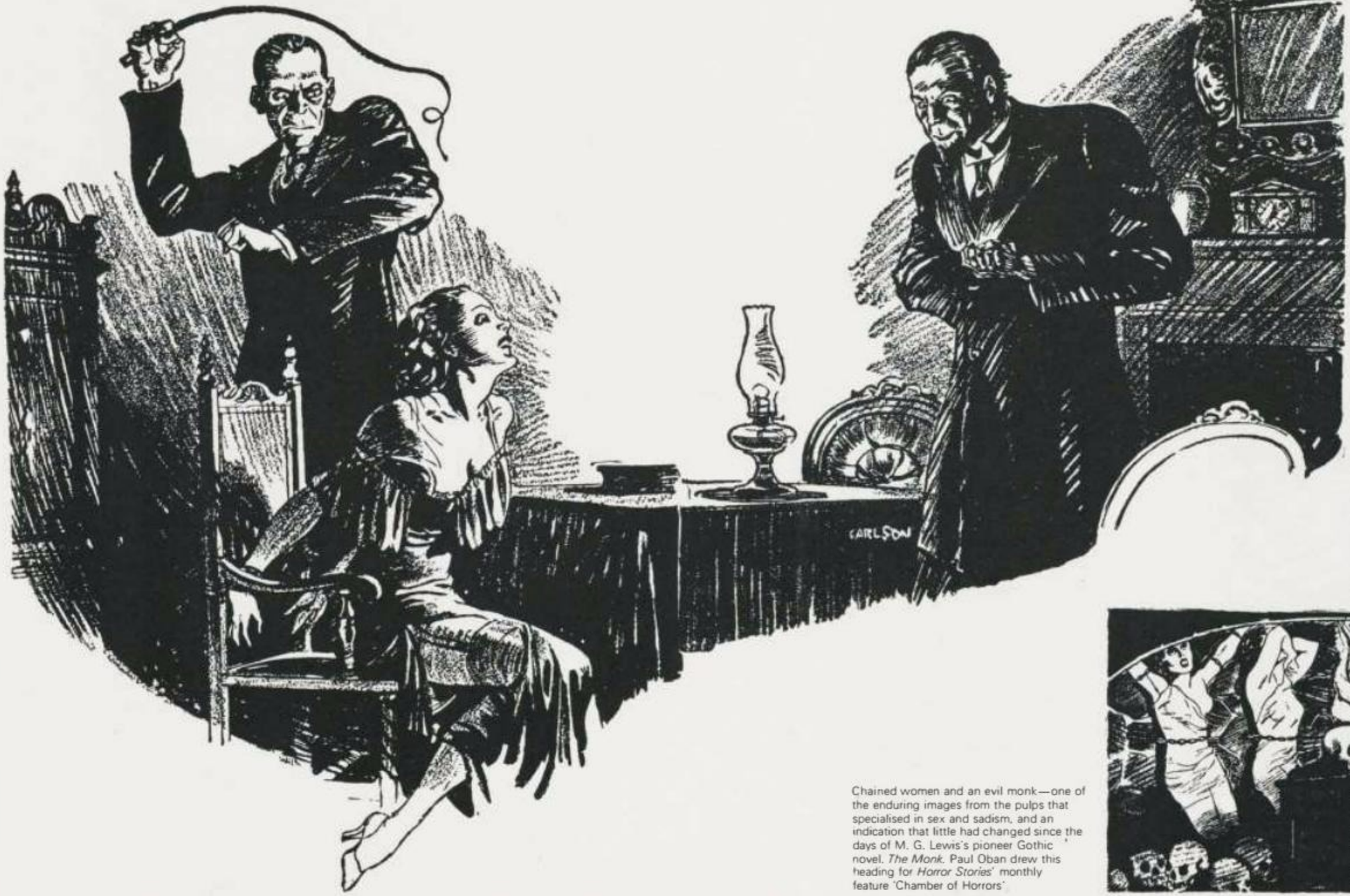
**(Left)** Ghosts from the past were also abroad at sea in Philip M. Fisher's tale of the haunted destroyer, 'The Devil of the Western Sea', from *Argosy*, 1922, illustrated by V. E. Pyles. **(Above)** An advertisement for a patriotic Second World War issue of *Argosy* for September 1942.





Perhaps no more imaginative or chilling illustration of the horror of Hitler's war appeared than this picture **(opposite)** by Stephen Lawrence for the *Famous Fantastic Mysteries* issue of September 1945. It illustrated Joe Archibald's story of what really happened to the Fuehrer at the end of the war. 'Heaven Only Knows'

**(Above)** Another superb Lawrence illustration for Warwick Deeping's grim story 'The Man Who Went Back' *Famous Fantastic Mysteries.* December 1947




Torture and cruelty were staple ingredients of several of the pulps like *Horror Stories* and *Terror Tales*, as the selections on the next four pages show. Not surprisingly, perhaps, the stories often failed to live up to the ghastly expectations of the pictures!

These fiendish stocks on the cover of *Horror Stories* work of John Newton Howett for Hugh B Cave's story of a woman trapped in an asylum.

Religious fanaticism was combined with flagellation in 'Satan's Lash', a story by Arthur J. Burks which Ralph Carlson illustrated for *Horror Stories* (September 1935).

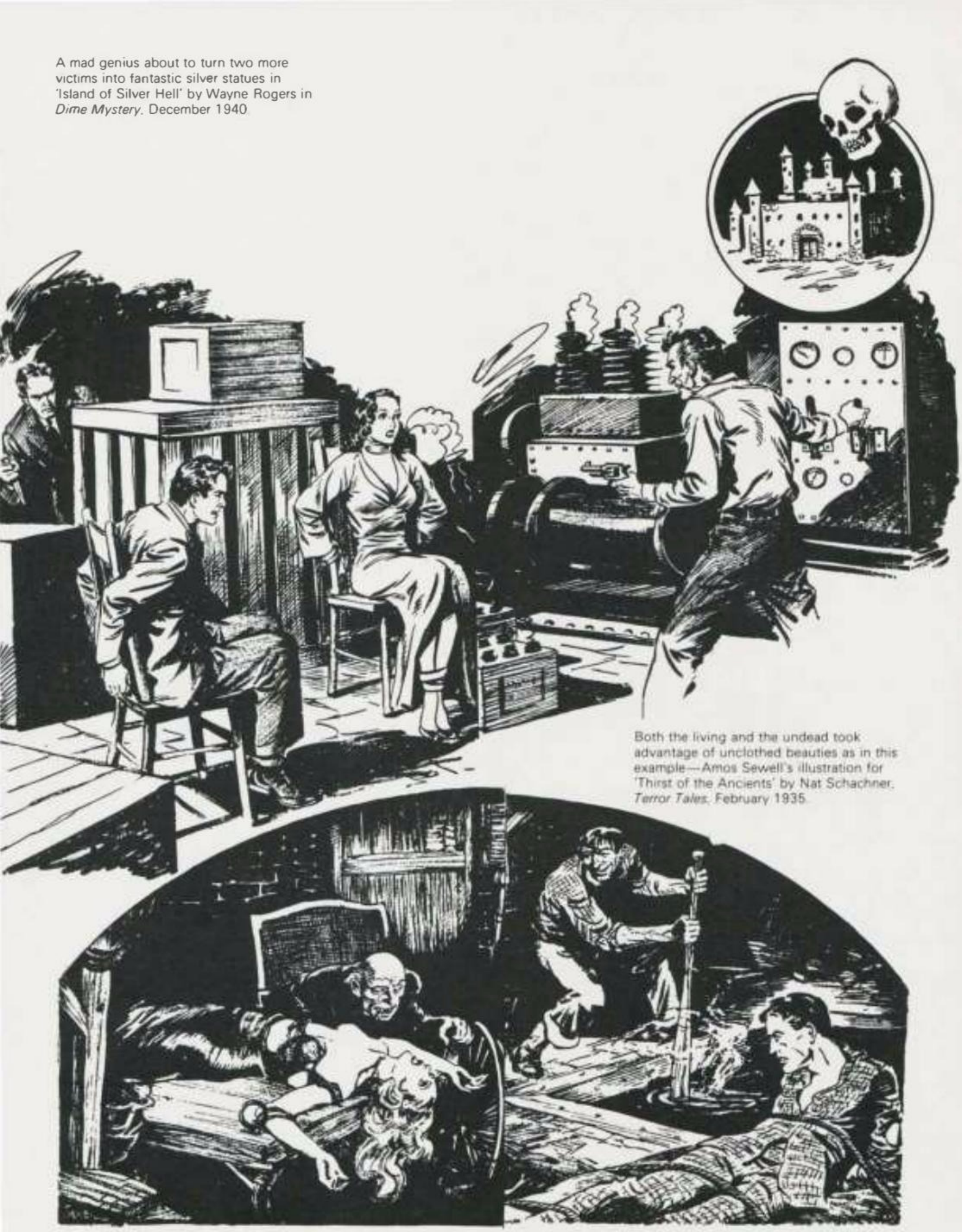
Chained women and an evil monk—one of the enduring images from the pulps that specialised in sex and sadism, and an indication that little had changed since the days of M. G. Lewis's pioneer Gothic novel. *The Monk*. Paul Oban drew this heading for *Horror Stories*' monthly feature 'Chamber of Horrors'.

Just once in a while the girls were able to turn the tables on the men: here in Sewell's drawing the 'handmaidens of Satan' drag the hero to a terrible fate in 'Enslaved to Satan' by Hugh B. Cave. *Terror Tales*, February 1935

Shades of Baron Frankenstein in D. L James' 'The Maker of Immortality', the picture for which was captioned, 'The walking corpse returned with a writhing head in his bony fingers' *Thrilling* March 1940

Mad scientists were always experimenting on beautiful, helpless females in these pulps—typified by this Wesso cover for *Thrilling Mystery* (March 1940)

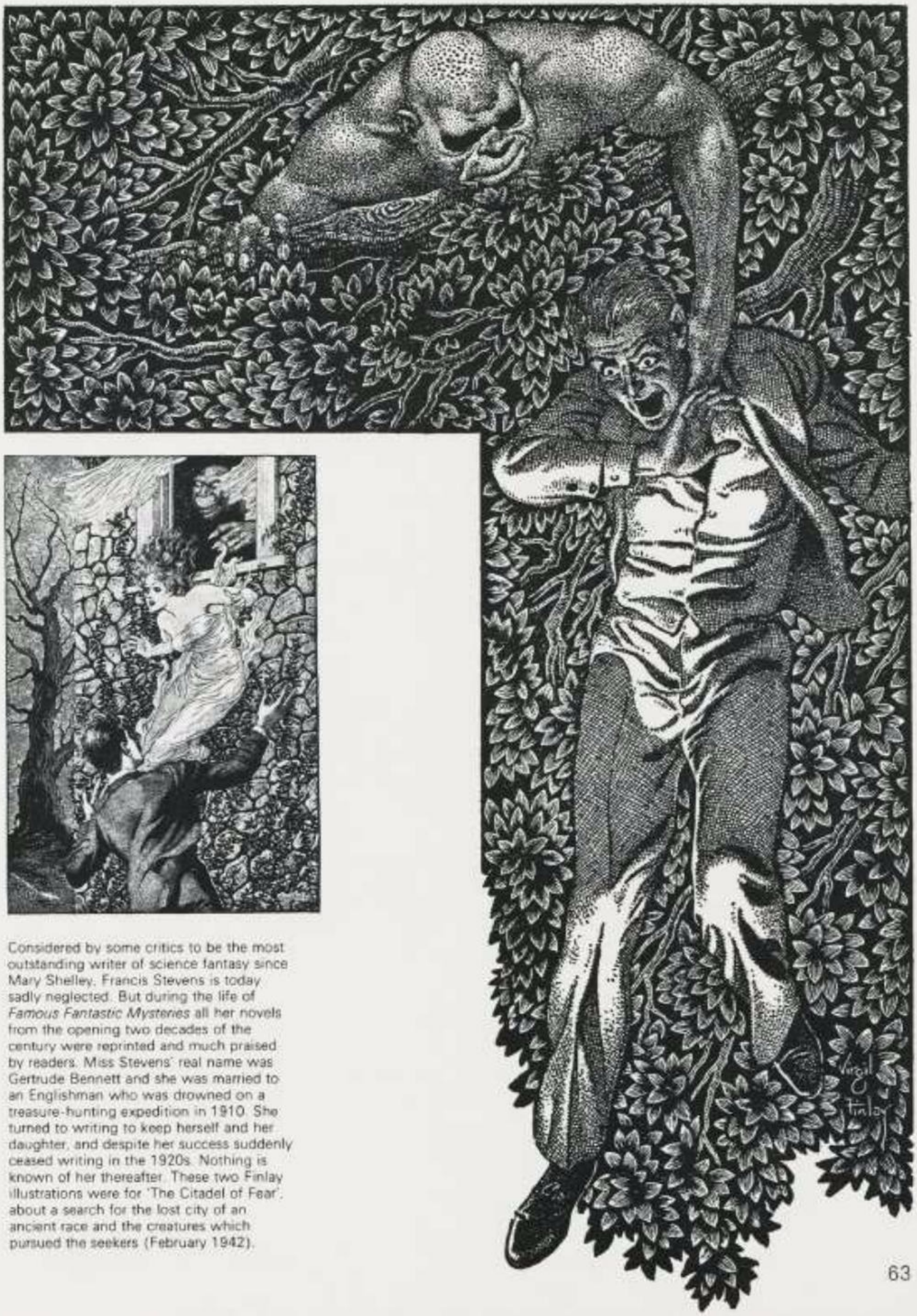
A mad genius about to turn two more victims into fantastic silver statues in 'Island of Silver Hell' by Wayne Rogers in *Dime Mystery*. December 1940



Both the living and the undead took advantage of unclothed beauties as in this example—Amos Sewell's illustration for 'Thirst of the Ancients' by Nat Schachner. *Terror Tales*. February 1935

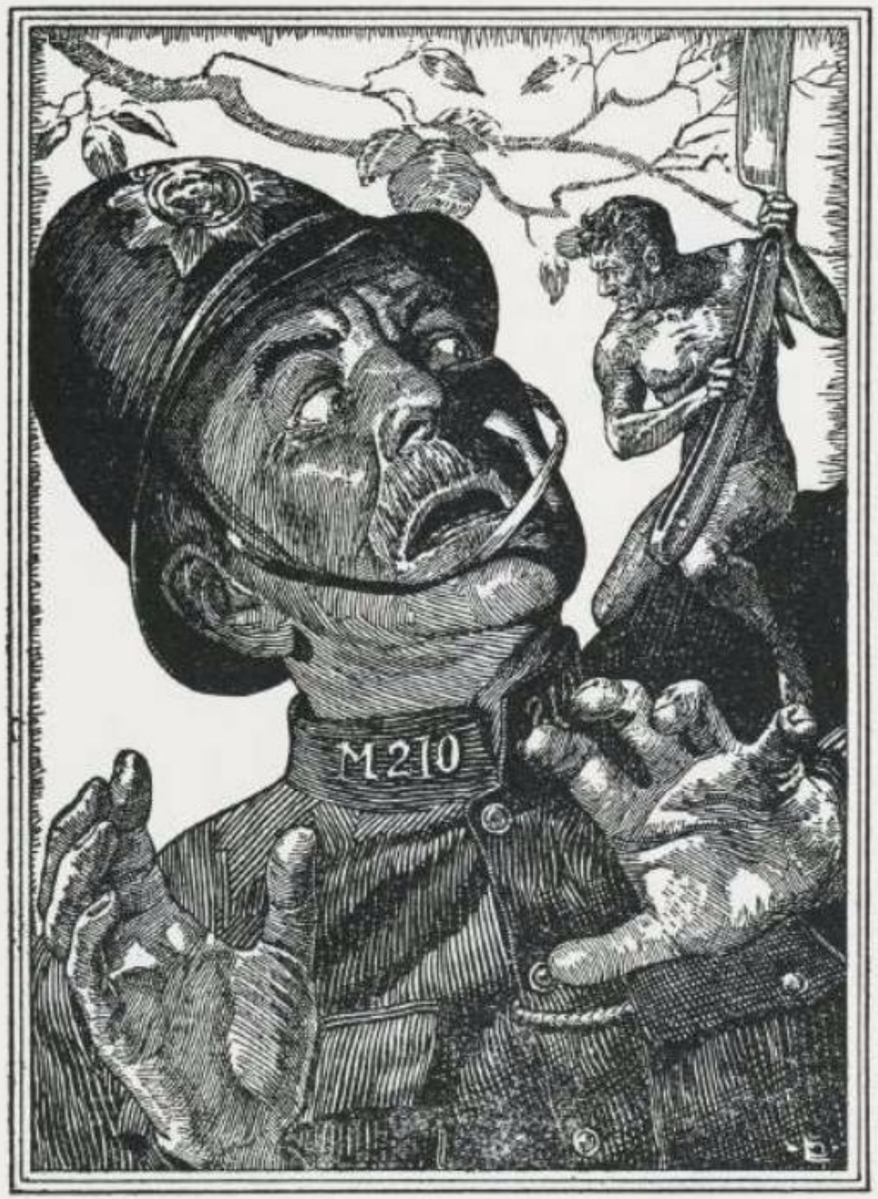
Few pulp magazines catered better for lovers of fantasy and horror fiction than *Famous Fantastic Mysteries*, which was first published in the autumn of 1939 and until the middle fifties reprinted the very best in macabre fiction from both sides of the Atlantic. The magazine rescued classic tales from oblivion and occasionally included new material: in effect creating a library of horror for collectors. The magazine employed some of the best artists of the day, too.

**(Above)** A Paul cover for an early issue featuring H. Thompson Rich's story, 'The Beast Plants'. **(Top right)** A Virgil Finlay cover for December 1946, and **(right)** Norman Saunders' cover for a special 'all-werewolf' issue in August 1952.



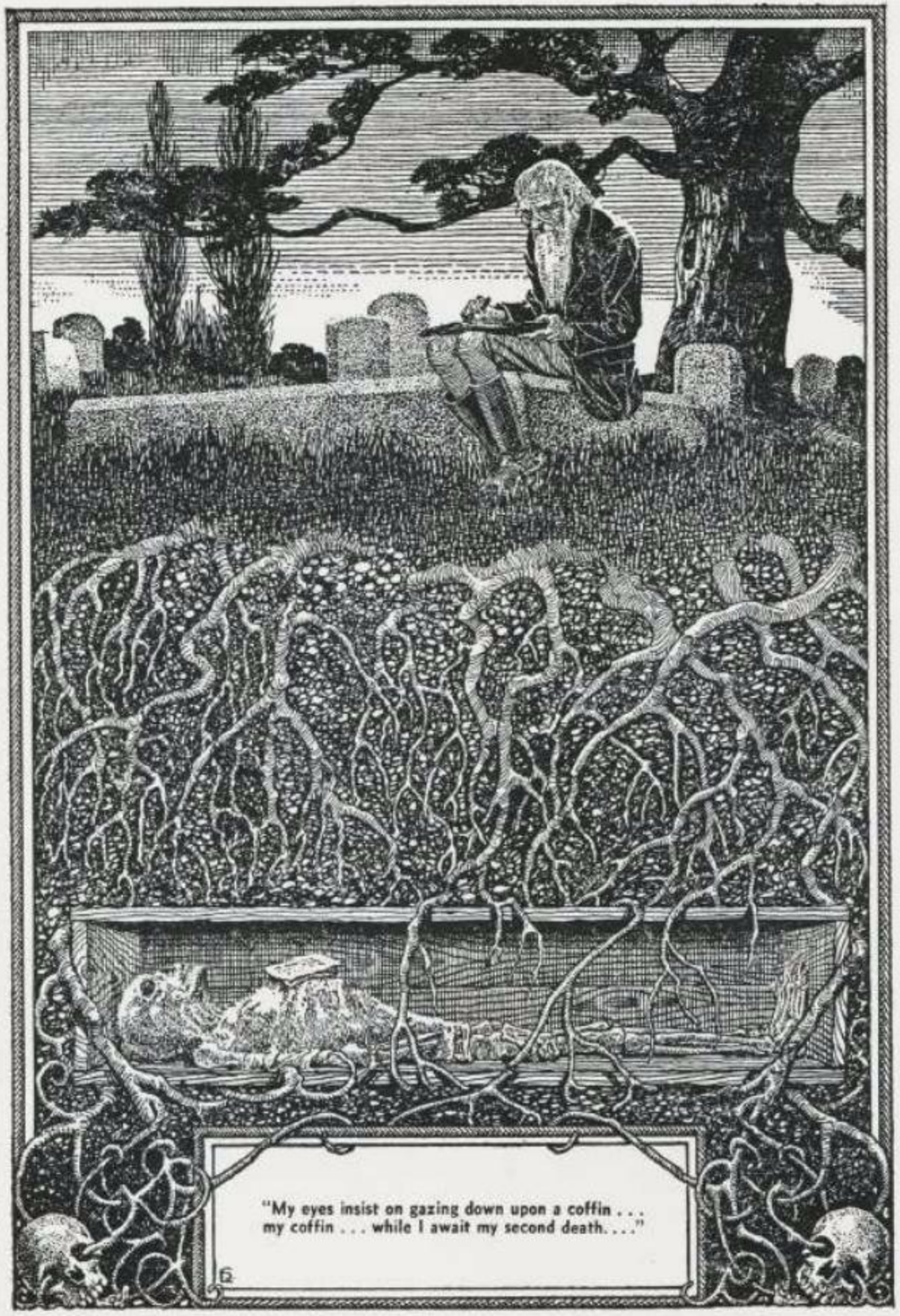


Considered by some critics to be the most outstanding writer of science fantasy since Mary Shelley, Francis Stevens is today sadly neglected. But during the life of *Famous Fantastic Mysteries* all her novels from the opening two decades of the century were reprinted and much praised by readers. Miss Stevens' real name was Gertrude Bennett and she was married to an Englishman who was drowned on a treasure-hunting expedition in 1910. She turned to writing to keep herself and her daughter, and despite her success suddenly ceased writing in the 1920s. Nothing is known of her thereafter. These two Finlay illustrations were for 'The Citadel of Fear', about a search for the lost city of an ancient race and the creatures which pursued the seekers (February 1942).

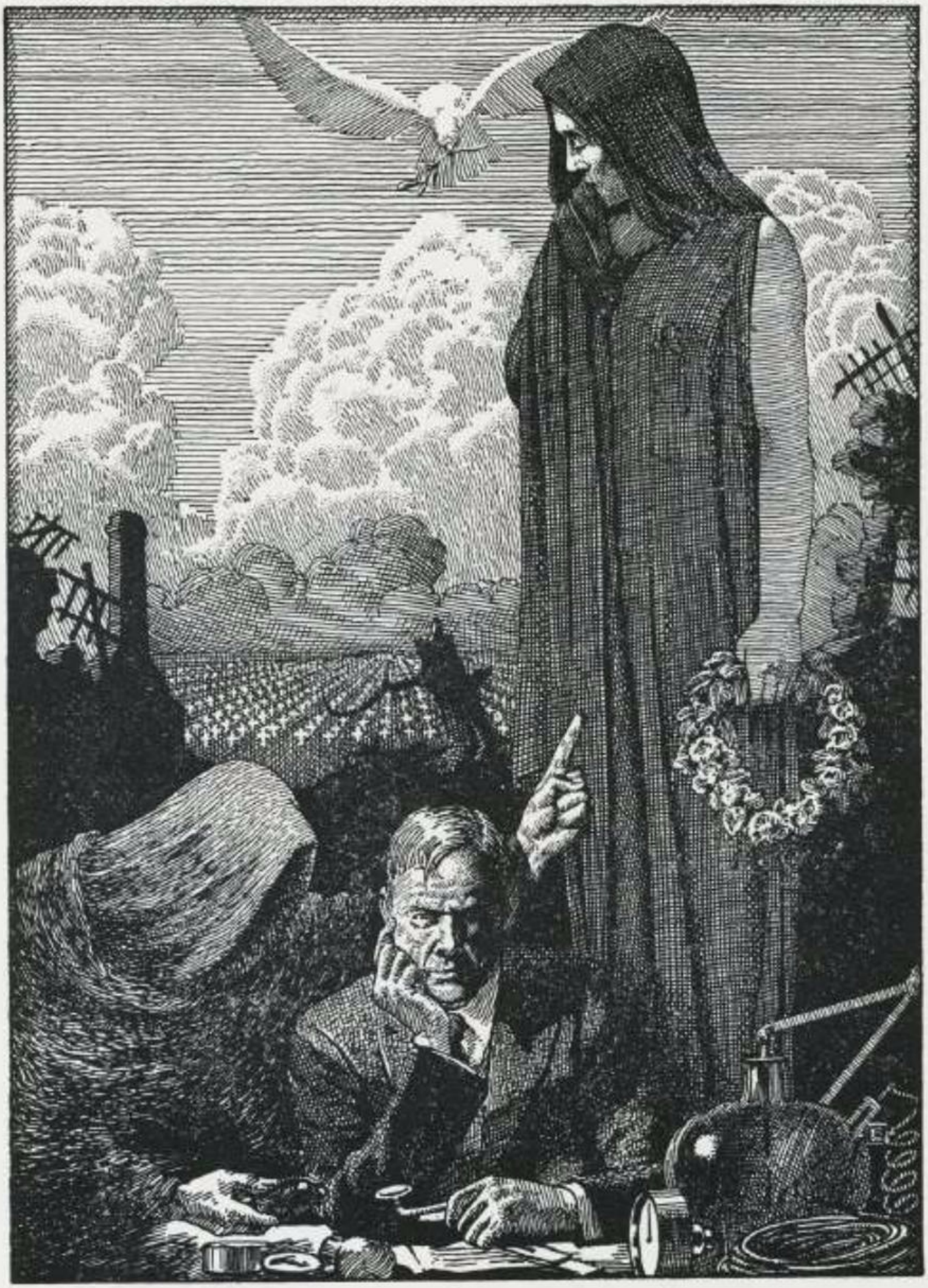



*Famous Fantastic Mysteries* also drew from Britain and Europe for its material, and apart from the classic fantasy writers like Wells and Verne found numerous individual stories of merit. **(Above)** Readers were intrigued by the Englishman Andrew Marvell's 'Minium Man; or Time to Be Gone' (August 1947) which was set in the 1950s and predicted a grasping, mercenary world suddenly put at risk by a race of little men bent on world domination. Lawrence drew this horrifying encounter between an innocent policeman and a razor-wielding manikin.

**(Right)** 'A fearsome tryst in the night . . . a man who dared to face a nameless peril that was neither of the living nor the dead!' So read the blurb for 'The House of the Secret' by the Frenchman, Claude Farrère, a skilful writer of exotic fiction. This superb illustration for the February 1946 issue was also by Lawrence.

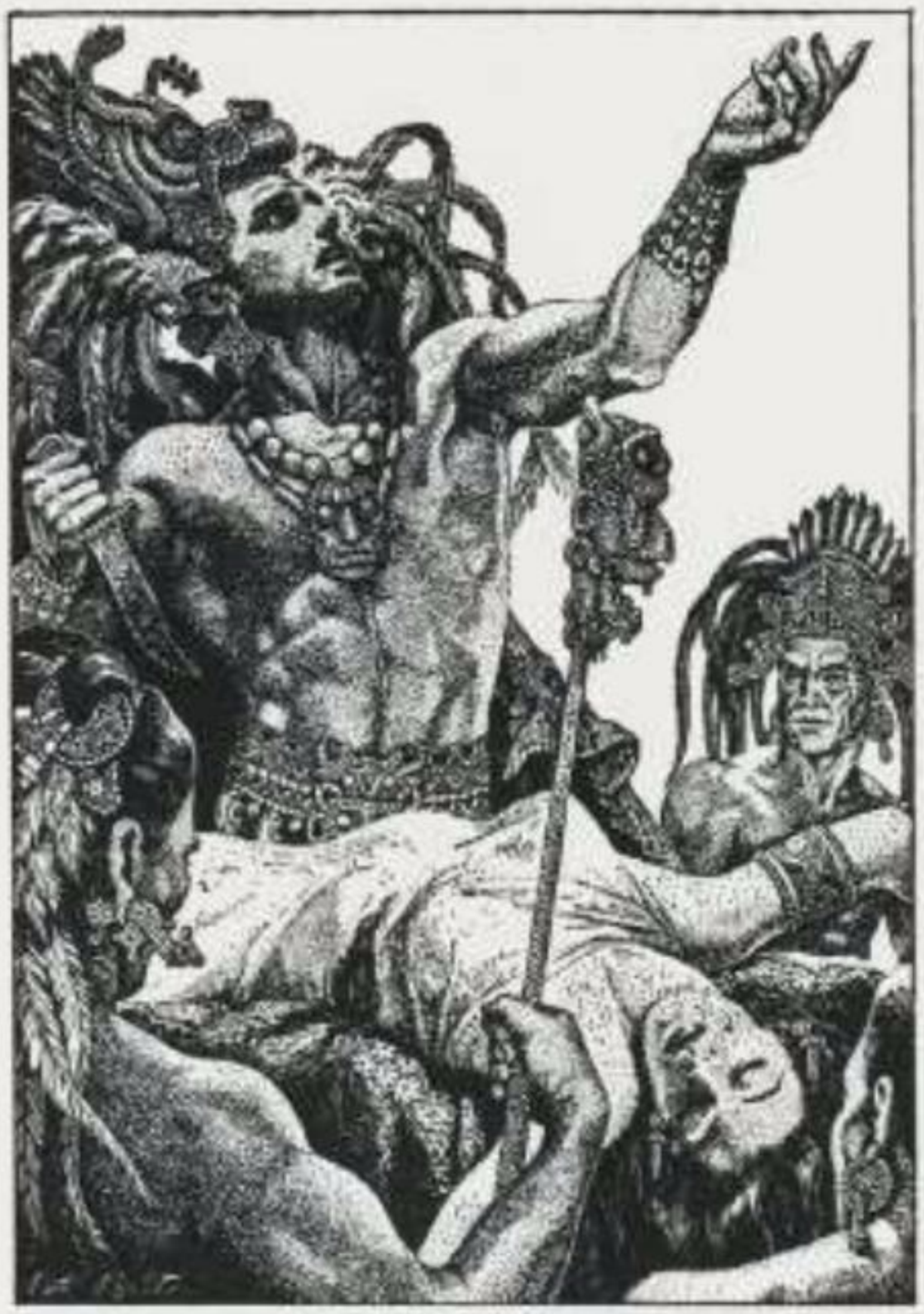


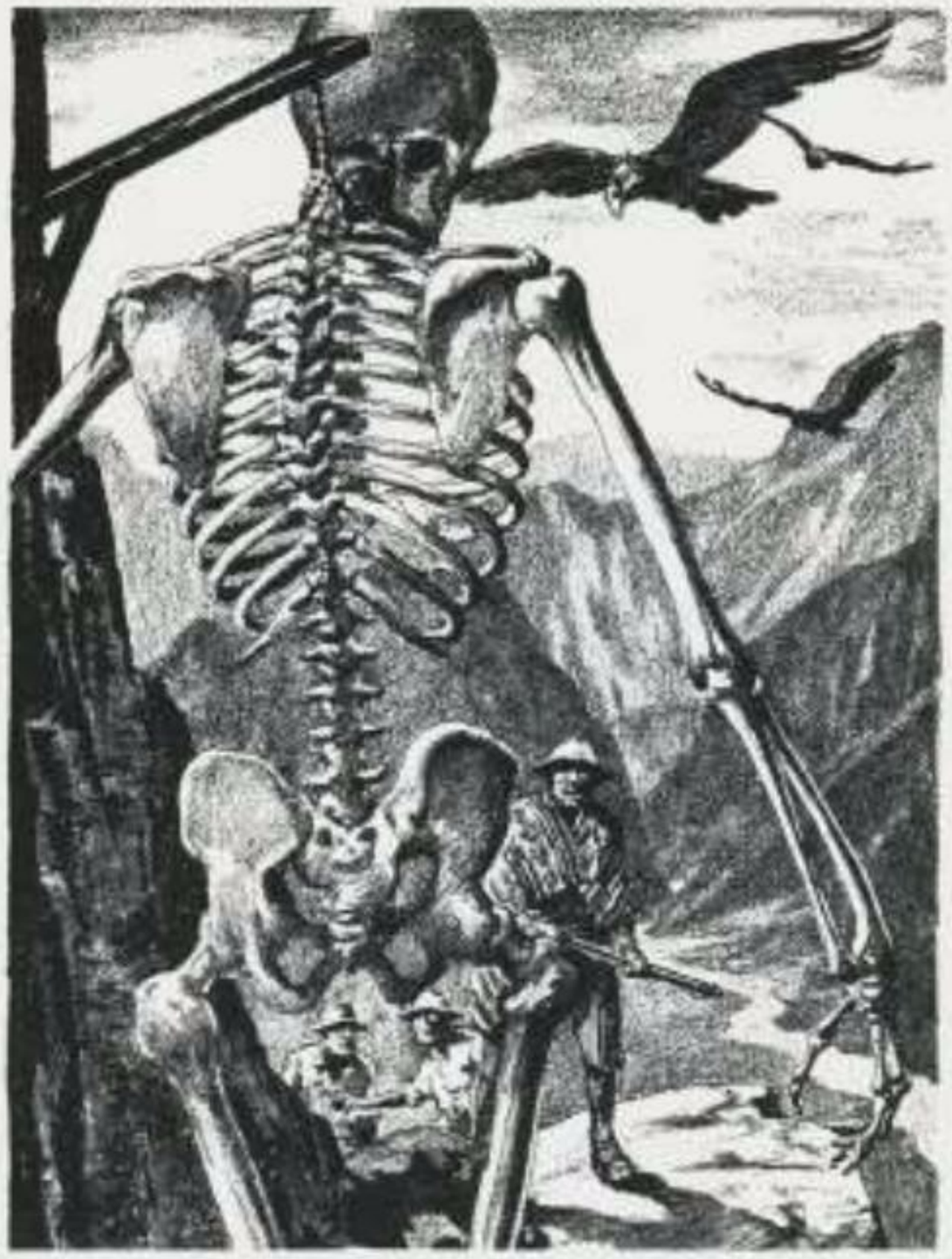
The great Jack London's gripping novel of a world's end 'The Scarlet Plague' was reprinted in the February 1949 issue of *Famous Fantastic Mysteries* and was illustrated by A. Leydenfrost, another of the masters in the genre at this period



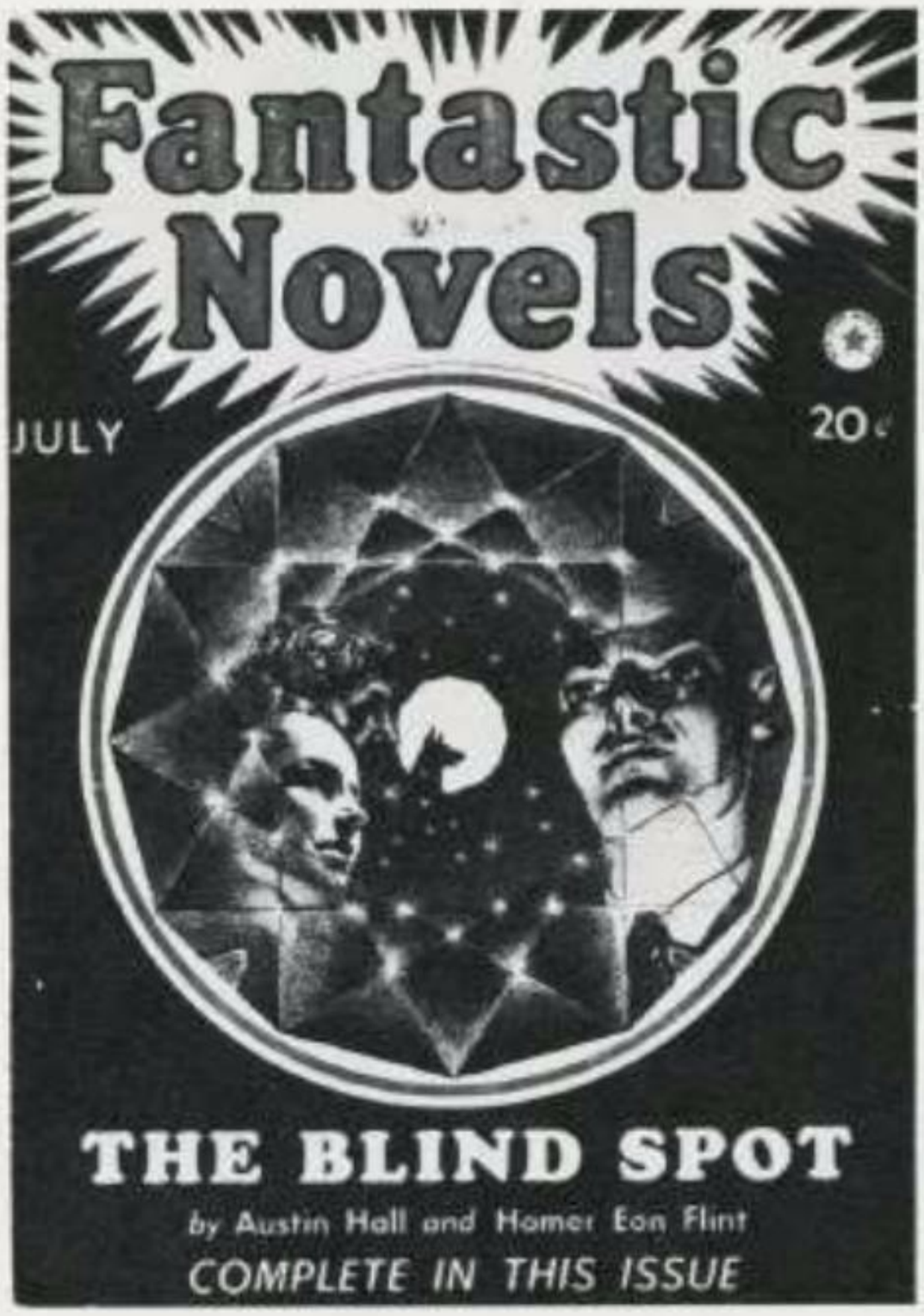
A doomed future was also the theme of 'The Peacemaker' by C. S. Forester—although one master scientist held the key to survival. This little known novel by the creator of Captain Hornblower was printed in the February 1948 issue of *Famous Fantastic Mysteries* with artwork by Lawrence.

The almost primitive style of Matt Fox was always instantly recognisable in *Famous Fantastic Mysteries*, and such was the grandeur of some of his concepts that he occasionally earned double-page spreads to show off his work to best advantage—as here illustrating Algernon Blackwood's story, 'The Wendigo' (June 1944). This was the story which so impressed H. P. Lovecraft, who wrote of it, 'An amazingly potent tale . . . with horrible evidence of a vast forest daemon about which North Woods lumbermen whisper at evening.'



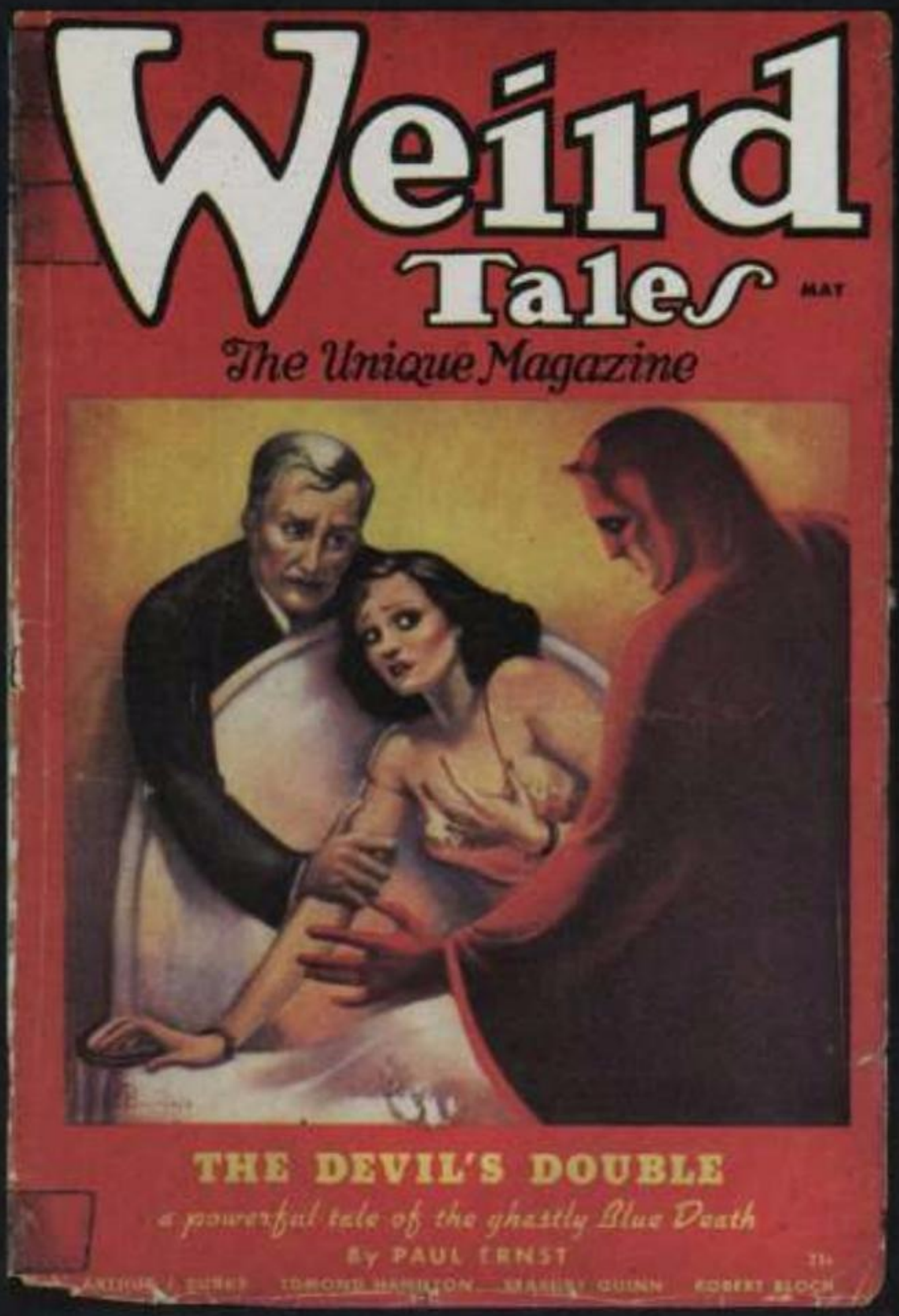


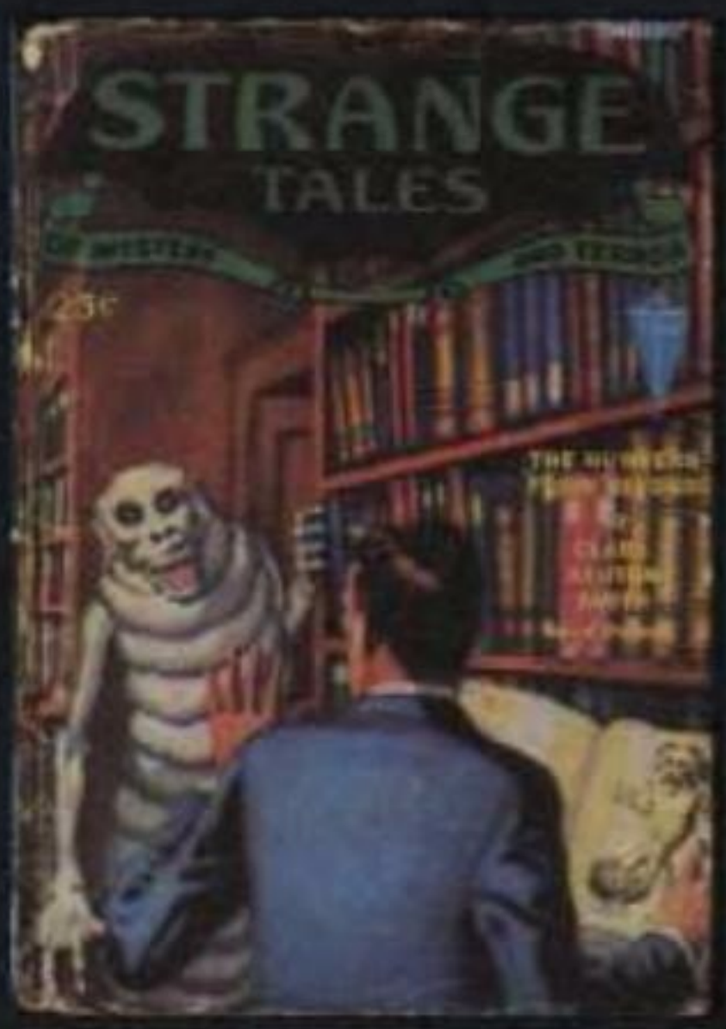
A clutch of *Famous Fantastic Mysteries* illustrators. **(Top left)** Peter Poulton drew the pictures for Francis James's story of ancient sacrifice, 'A Priest of Quiche' (May 1950). **(Top right)** a gruesome discovery illustrated by Norman Saunders for T. S. Stribling's 'The Green Splotches' (August 1952). **(Bottom left)** One of Gene Fawcette's rare excursions from the science fiction magazines for Peter Cartur's story, 'Nor Moon By Night' (October 1950). **(Above)** The usually gentle features of a Hannes Bok creation contorted with agony for Stanton A. Coblentz's 'After the Atom' (April 1950).



**(Above)** Through its first year of publication, *Famous Fantastic Mysteries*, had no front cover illustration, merely a list of the contents. This picture by Graves Gladney, however, appeared in the very first issue—September–October 1939—with Donald Wandrei's story 'The Witch-Makers', about the transference of a man's mind into the body of a panther! Gladney was the man who also drew the enormously popular super-sleuth, The Shadow.

**(Top left)** Front cover of the first issue of *Fantastic Novels*, July 1940, which each month featured a complete classic fantasy novel. This companion magazine to *Famous Fantastic Mysteries* was eventually to combine with it. **(Top right)** Fred MacIsaac's novel 'The Hothouse World' illustrated for the cover of the November 1950 issue by Rafael De Soto.


Weird Tales
MAY
The Unique Magazine
THE DEVIL'S DOUBLE
a powerful tale of the ghastly Blue Death
By PAUL ERNST
ARTHUR J. BURKS TOWNSEL HARRISON MANLY WADE WELLMAN ROBERT BLOCH

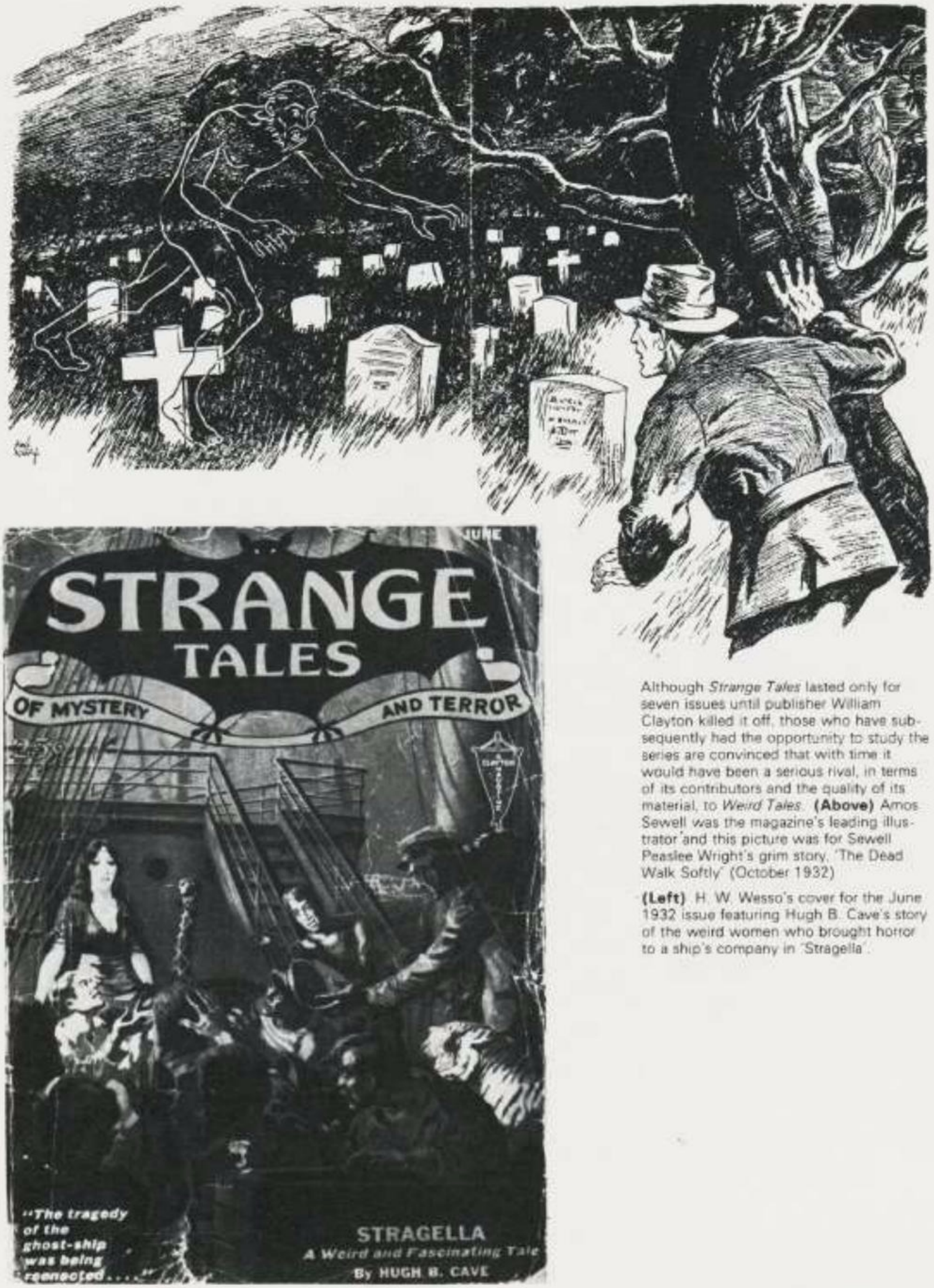


The four most famous horror story magazines: the long-lived *Weird Tales* with cover by Margaret Brundage (May 1936); *Strange Tales* which survived for only seven issues but is nonetheless highly regarded (October 1932). The cover was by H. W. Wesso. Sex, sadism and brutal treatment of women in many and varied forms were the trademarks of both *Terror Tales* (March 1940) and *Horror Stories* (June 1941) from the Popular Publications stable. John Howett drew both covers.

Few more lurid stories appeared in the pulps than these.

**(Above)** Rape, mutilation and death in George Edson's 'The Cross of Blood' illustrated by Amos Sewell and described by the editor of *Terror Tales* (February 1935) as 'a Novelette of Endless Hate'

The victim of a weird suicide lust about to stab herself to death in Ralph Carson's picture for 'Death Calls from the Madhouse' by Hugh B. Cave in *Horror Stories* (September 1935)




Although *Strange Tales* lasted only for seven issues until publisher William Clayton killed it off, those who have subsequently had the opportunity to study the series are convinced that with time it would have been a serious rival, in terms of its contributors and the quality of its material, to *Weird Tales*. **(Above)** Amos Sewell was the magazine's leading illustrator and this picture was for Sewell Peaslee Wright's grim story, 'The Dead Walk Softly' (October 1932)

**(Left)** H. W. Wesso's cover for the June 1932 issue featuring Hugh B. Cave's story of the weird women who brought horror to a ship's company in 'Stragella'.

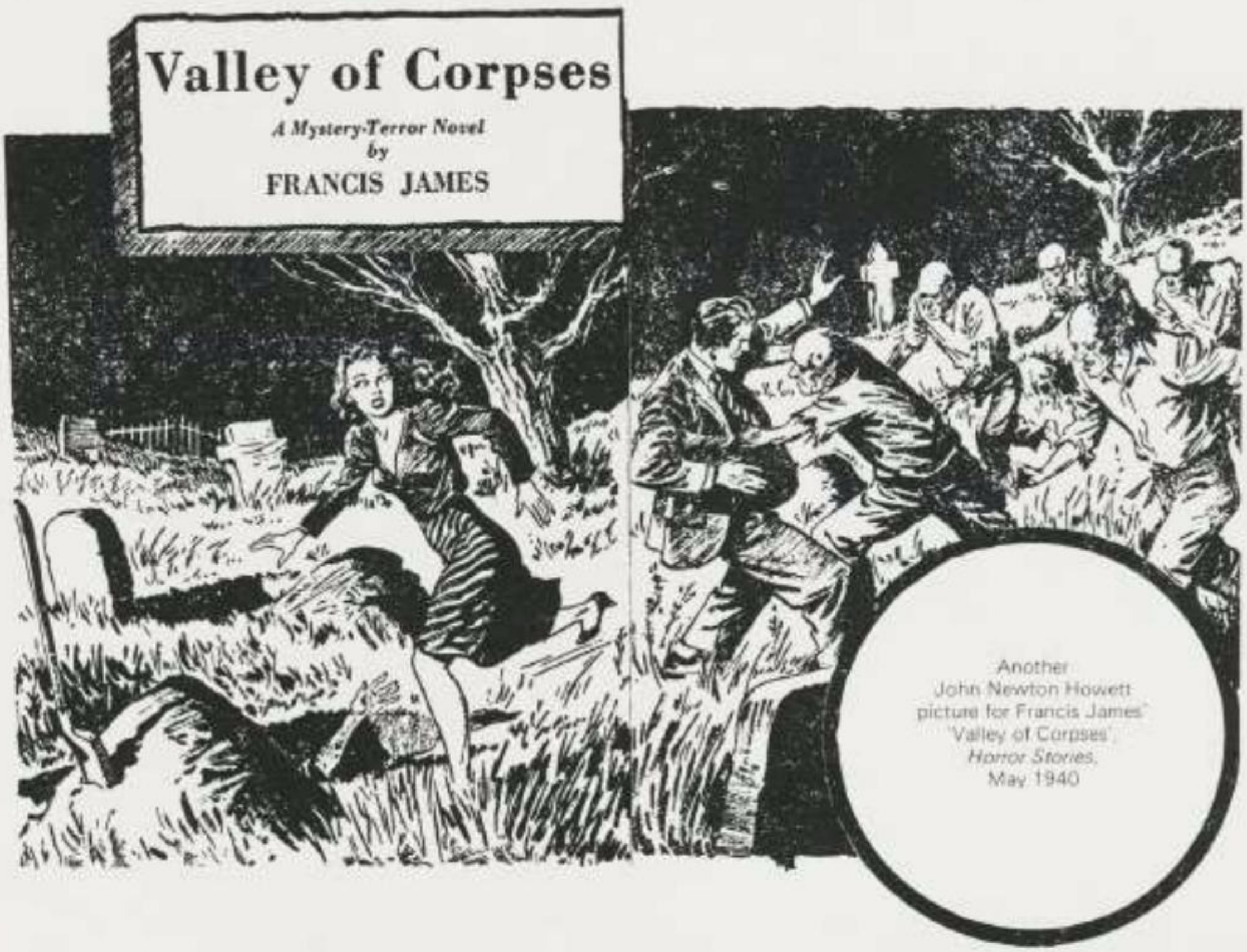
**(Left)** 'Their black faces were expressionless', runs the caption to this illustration by Rafael De Soto for 'The House in the Magnolias', a tale of voodoo by August Derleth and Mark Schorer which appeared in *Strange Tales*, June 1932.

**(Below)** A werewolf story with a difference. Charles Willard Diffin's 'The Dog that Laughed' illustrated by H. W. Wesso for *Strange Tales*, September 1931.

**(Above)** Another De Soto illustration for Clark Ashton Smith's now classic short story, 'The Return of the Sorcerer' from *Strange Tales*, September 1931.

**(Right)** An unknown artist produced this picture for Marion Brandon's vampire story, 'The Dark Castle', which appeared in the September 1931 issue of *Strange Tales*.

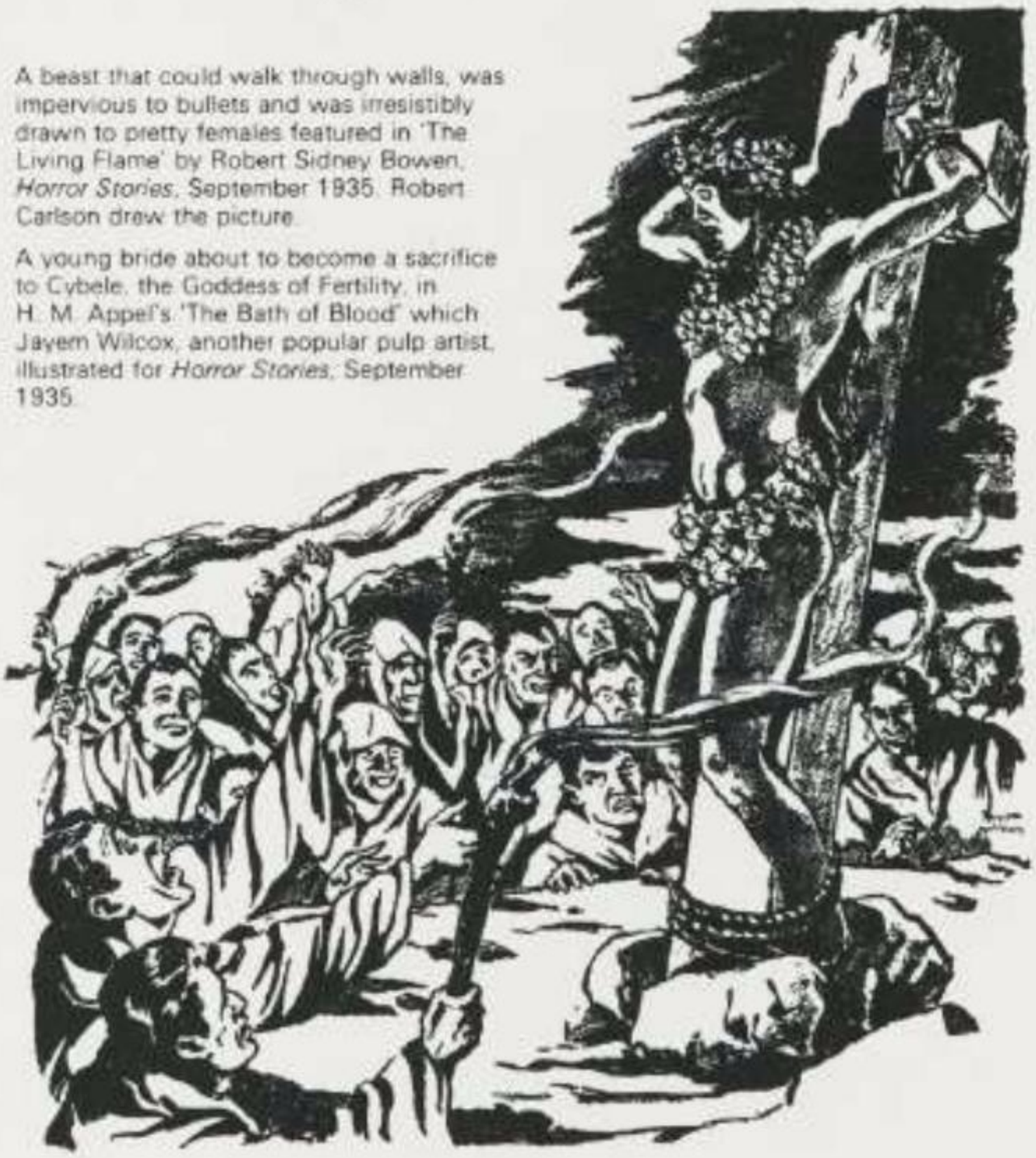
Popular Publications ran an English edition of *Horror Stories*, though some of the more violent and sadistic illustrations were excluded. John Newton Howett drew the comparatively restrained cover for this undated 1940s reprint.

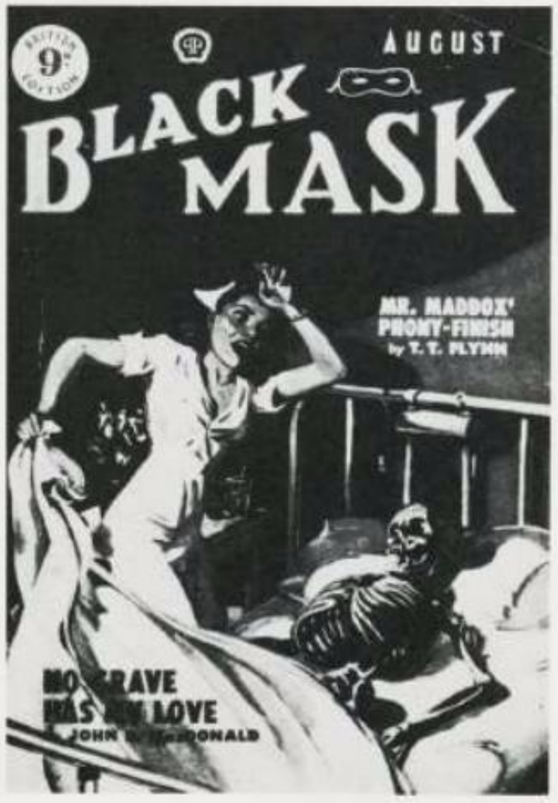



Another John Newton Howett picture for Francis James' 'Valley of Corpses', *Horror Stories*, May 1940

A beast that could walk through walls, was impervious to bullets and was irresistibly drawn to pretty females featured in 'The Living Flame' by Robert Sidney Bowen, *Horror Stories*, September 1935. Robert Carlson drew the picture.

A young bride about to become a sacrifice to Cybele, the Goddess of Fertility, in H. M. Appel's 'The Bath of Blood' which Jayem Wilcox, another popular pulp artist, illustrated for *Horror Stories*, September 1935.





The Shadow, scourge of the underworld, nemesis of crime, blasting his way through the evil machinations of master minds to justice! Mystery and action, packed with suspense and thrills, in every issue. A complete book-length novel; short detective stories, codes, crime problems, and other features pack every issue of this powerful mystery magazine

**(Opposite page)** Elements of the weird also crept into the detective and mystery pulps, although their terror was usually of the more realistic kind provided by murderers and the mobs!

**(Left)** An unpleasant discovery just before bedtime for H. J. Ward's redhead on the cover of the February 1936 *Spicy Mystery Stories*, and a scientist encountering the same effects as Dr Jekyll in a 1950s British edition of *Mystery Stories*. The illustrator is unknown.

**(Right)** John Newton Howett's cover for the December 1940 issue of *Dime Mystery*, and an unnamed artist's grisly picture for the British edition of the famous *Black Mask* magazine, August 1950.

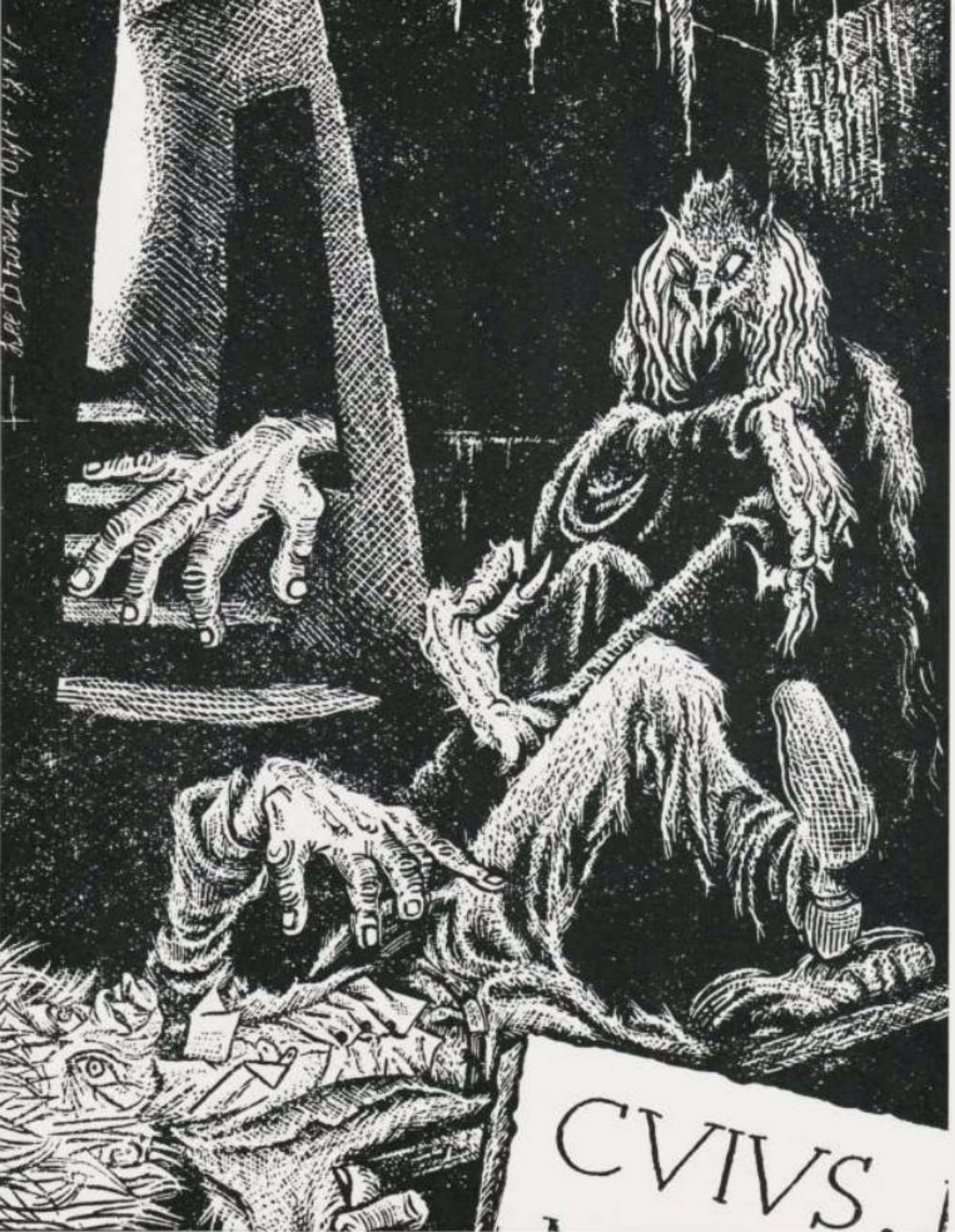
Three of the most famous and bizarre pulp investigators, each of whom had his own long-running magazine.

**(Top)** 'The Phantom Detective' who was described as 'The World's Greatest Sleuth' and drawn by Rudolph Belarski.

**(Left)** 'The Shadow' who had his own radio show and whose adventures have recently been revived in paperback. He was portrayed by Graves Gladney.

**(Right)** 'Secret Agent X'—'The Man of a Thousand Faces' who, apparently, had almost as many different artists as he had disguises!

# 6. The Legendary Weird Tales




*On the honour roll of great fiction magazines of all time* Weird Tales *rates very high. Few periodicals, regardless of their popular success or critical standing, have approached* Weird Tales *in sheer quantity of total stories reprinted, placed into hard covers, or dramatised for radio, television and the moving pictures . . . among devotees of the weird, fantastic, science fiction and off-trail the magazine was considered a classic.*

**LEO MARGULIES**
***Weird Tales***

*Weird Tales,* now a legendary title among all lovers of macabre fiction, was founded in March 1923 and was the first all-fantasy publication in the world. Printed on pulp paper, supported by a barely viable though fiercely loyal coterie of readers, it nevertheless survived for thirty-two years, and was responsible for first publishing many of the most revered names in twentieth-century fantasy fiction. Copies of the magazine are now some of the most sought after among collectors and despite their rapidly declining condition fetch ever increasing prices.

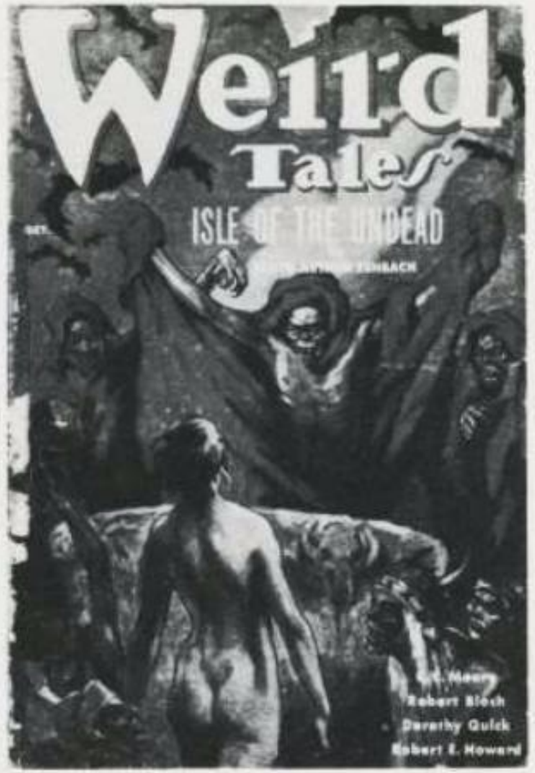
The life of this extraordinary magazine spans almost the entire era of the American 'pulps'—including the Depression and the Second World War—yet at the end of its first year of publication, it was so far in debt that its future seemed unlikely. But placed under the editorial guidance of Farnsworth Wright, a man of shrewd judgement but poor health, *Weird Tales* clung doggedly to life and began building the readership which sustained it through the coming years. The secret of this astonishing exercise in longevity may have been in part due to the rapport which was built up between the readers and authors—indeed a *Weird Tales* club was founded in which the two parties alternately praised and criticised each other, but always with the best interests of the magazine at heart.

Perhaps best remembered of all the *Weird Tales'* roster of authors was the strange recluse of Rhode Island, H. P. Lovecraft, who actually turned down the opportunity to edit the magazine, preferring to live in isolation and dream up his bizarre stories of the *Cthulhu Mythos.* Lovecraft was not, though, the magazine's most popular writer. This honour fell to Seabury Quinn, appropriately the editor of the trade journal for morticians, *Casket & Sunnyside,* and the creator of the Sherlock Holmes-like detective Jules de Grandin *Weird Tales* also promoted the exceedingly strange stories of Clark Ashton Smith; Henry S. Whitehead's tales of secret rites in the West Indies; Robert Bloch, first the protegé of Lovecraft and now an original in his own right; August Derleth who, after Lovecraft's death, did much to establish his international fame; and Robert E. Howard, creator of the Barbarian super-hero, Conan. There were many more, as the captions to the illustrations by the magazine's galaxy of splendid artists will reveal. As for the masters of the genre, we shall be returning to them in the next section.

**(Previous page)** Hannes Bok depicts two vault-searchers in Clark Ashton Smith's 'Who Are the Living?' (September 1942)

**(Opposite)** Perhaps the most genuinely blood-curdling artist to appear in the pages of *Weird Tales* was Lee Brown Coye, here illustrating August Derleth's story, 'The Occupant of the Crypt' in the September 1947 issue

1

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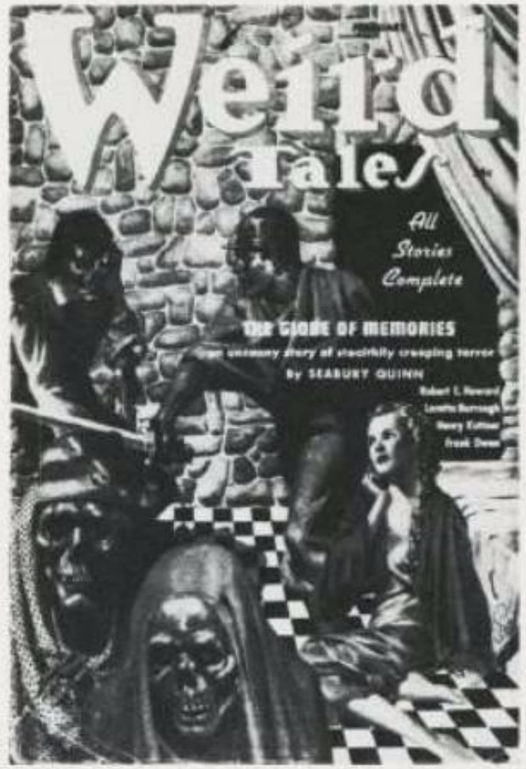
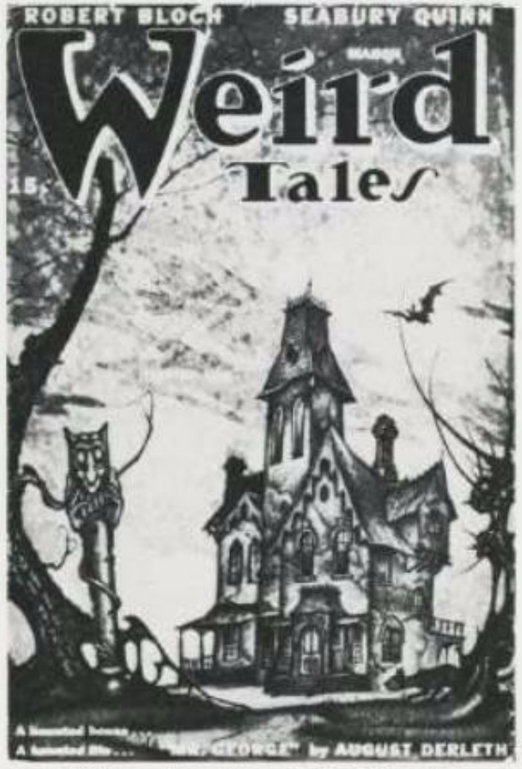



3

TRAIN FOR FLUSHING: curious story of the Flying Dutchman
MARCH
Weird Tales
NOW 15¢
THE HORROR IN THE GLEN...
story of a weird vengeance
By CLYDE IRVING
SONG OF THE SLAVES: an uncanny tale of the African slave trade in America, by MANLY WADE WELLMAN

4

5

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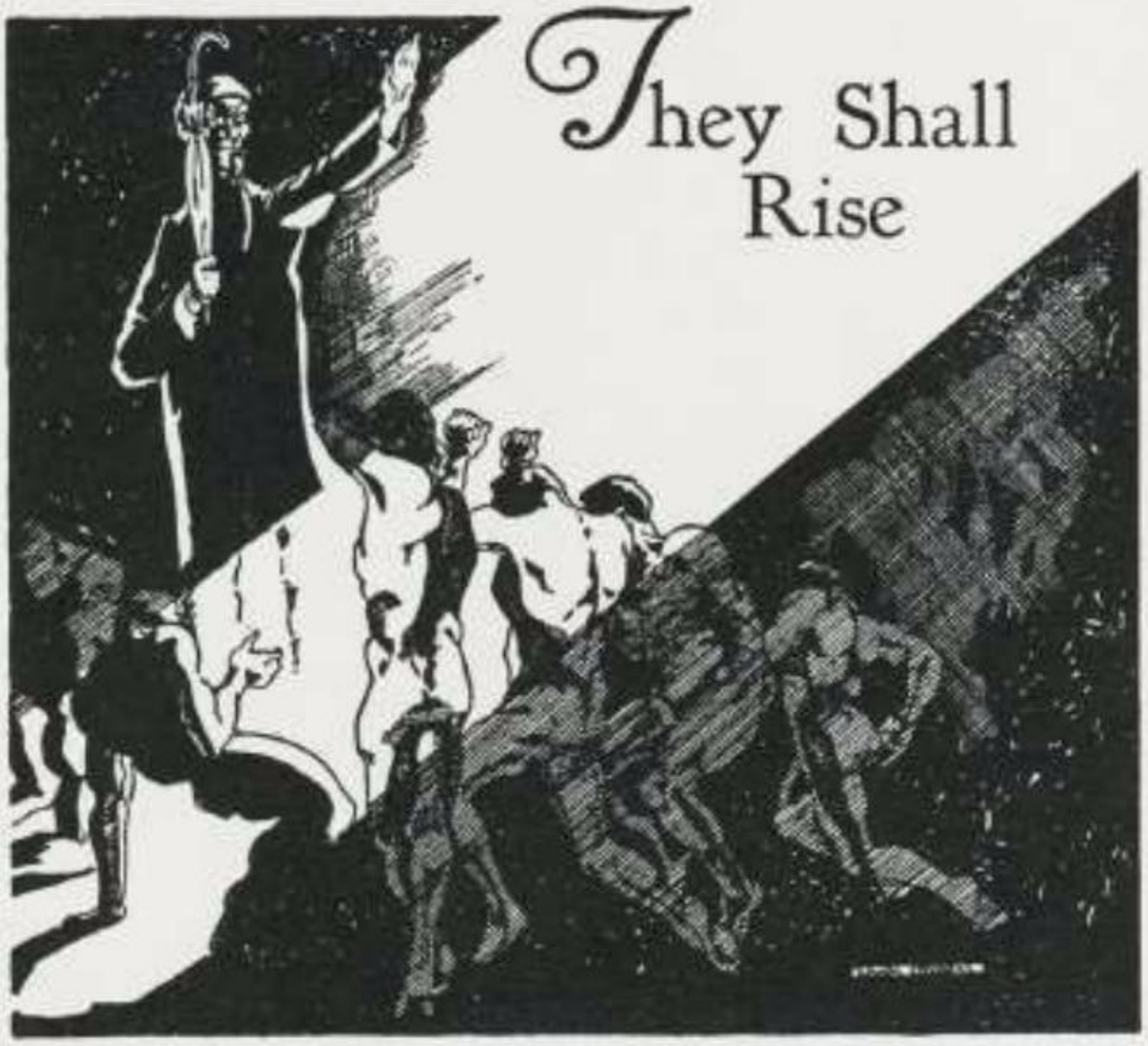
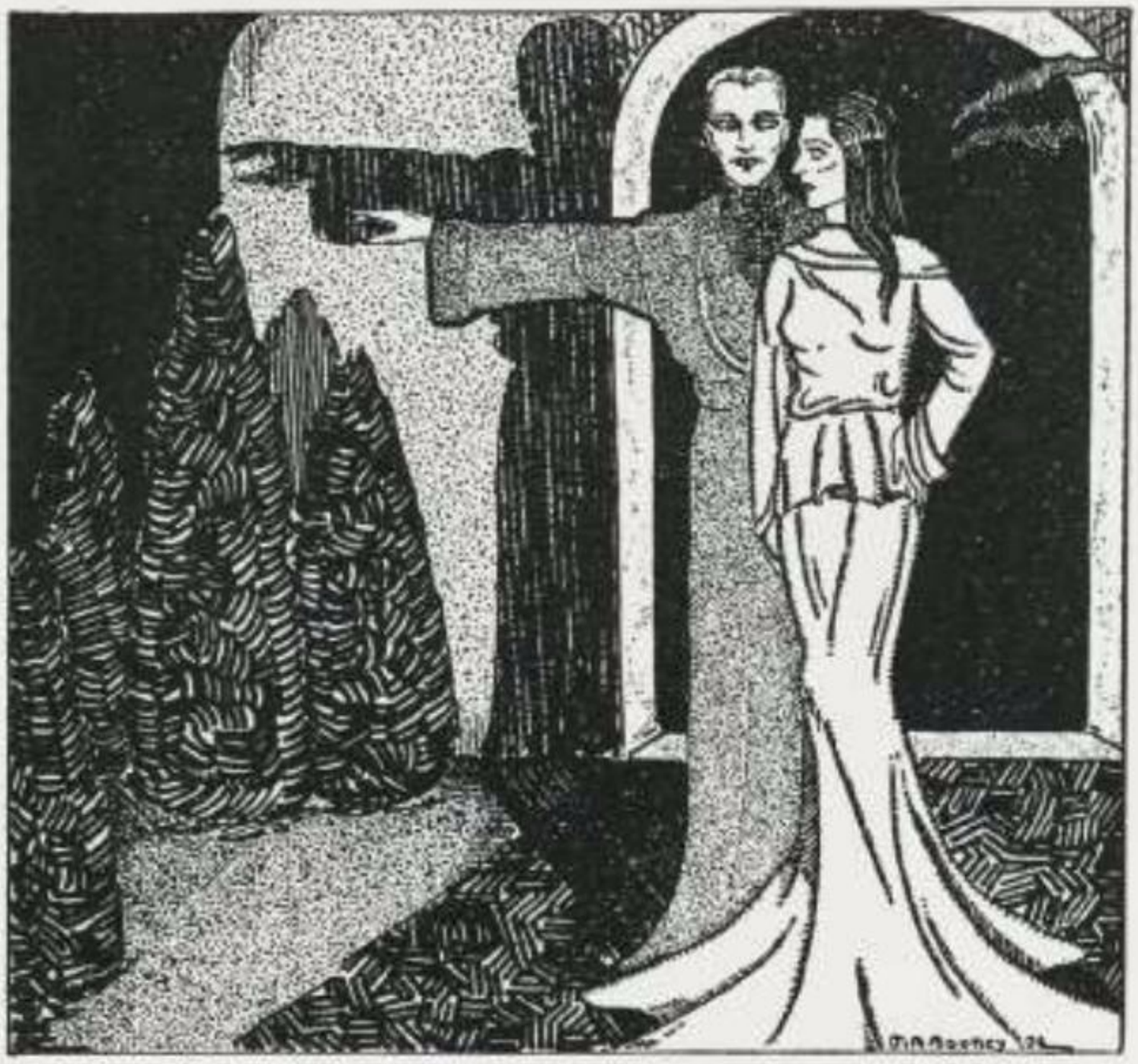
A selection of cover art by some of the *Weird Tales* leading illustrators. (1) Margaret Brundage, the first artist to rise to prominence in the magazine, with her October 1933 vampire girl. (2) J. Allen St John also made his mark early—this cover was for October 1936. (3) Virgil Finlay, the master of line drawings, with one of his best covers, for February 1937. (4) The beautiful and stylish Hannes Bok with one of his earliest covers for the magazine, March 1940.

(5) An eye-catching werewolf cover by Harold S. De Lay for January 1944. (6) The simple effectiveness of Boris Dolgov for March 1947. (7) Matt Fox, 'the primitive', with a striking cover for May 1948. (8) Charles A. Kennedy, one of the last regular cover artists during the closing years of *Weird Tales*, here illustrates the January 1951 issue.



**(Left)** Frank Utpatel illustrated August Derleth's 'They Shall Rise' in April 1936, and later joined up with him again to produce some of the finest book jackets for Derleth's publishing company, Arkham House.



The rising of the dead was one of the earliest themes to be widely used by *Weird Tales* writers—and indeed it proved popular in the readers' polls. **(Top)** Henry Kuttner, who established himself with his very first story, the grisly 'The Graveyard Rats', seemed almost to be anticipating his eventual destination when he wrote 'I, Vampire' (February 1937) about a Hollywood horror movie star. For after his marriage to fellow fantasy writer Catherine Moore, the couple settled in the movie capital to write film scripts. Jim Mooney was the artist.

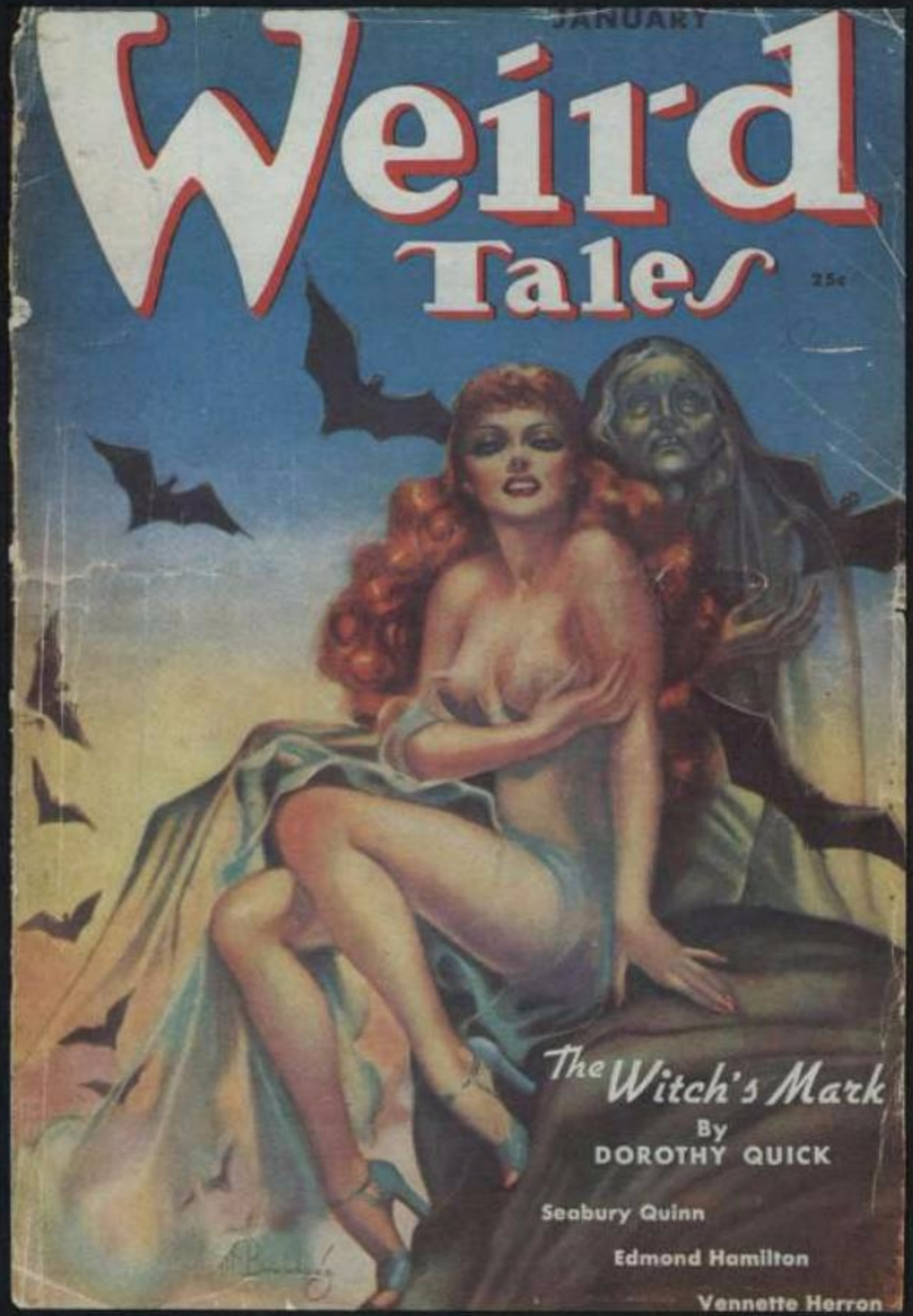
Revenge from beyond the grave was again the theme in Loretta Burrough's 'At The Time Appointed', illustrated by Harold S. De Lay for the February 1937 issue. Editor Farnsworth Wright's blurb read, 'The father hated his son with a vindictive hatred, all because of a childhood accident —and his hatred culminated in a ghastly jest, there in the silent tomb.'

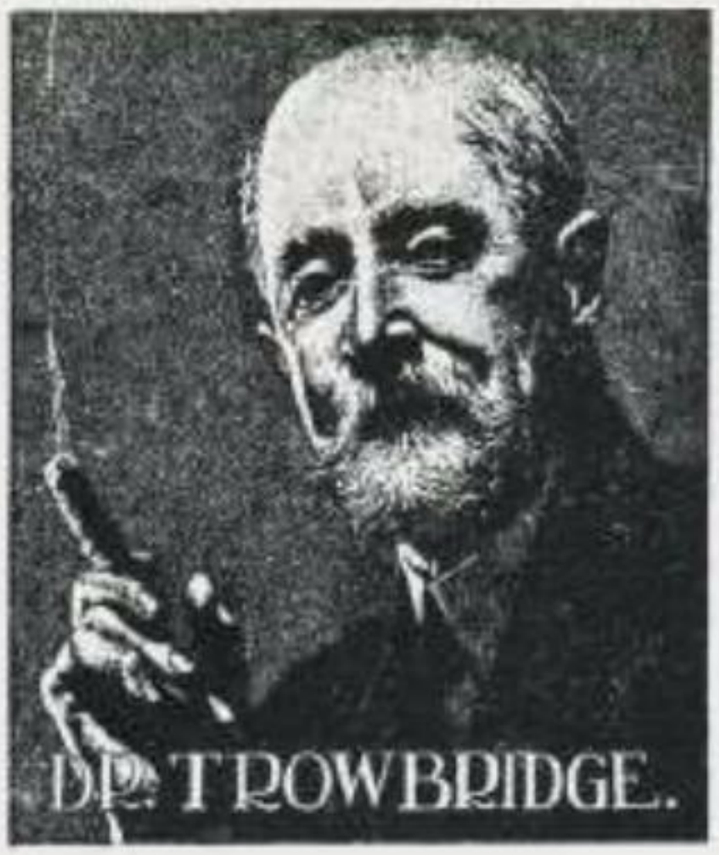
The girls in *Weird Tales* were invariably beauties—and usually in peril. **(Top)** The hero of Lloyd Arthur Eshbach's 'Isle of the Undead' arrives just in time to save the captive heroine from a fate worse than death—and perhaps death too—in this illustration by J. Allen St John from the October 1936 issue.

**(Left)** No other artist drew women quite so stunningly or erotically than Virgil Finlay—though he normally scattered stars or bubbles over the forbidden regions. This unadorned beauty, however, accompanied a story by one of *Weird Tales*' few women writers, Catherine Moore: a Northwest Smith yarn, 'The Tree of Life' (October 1936).

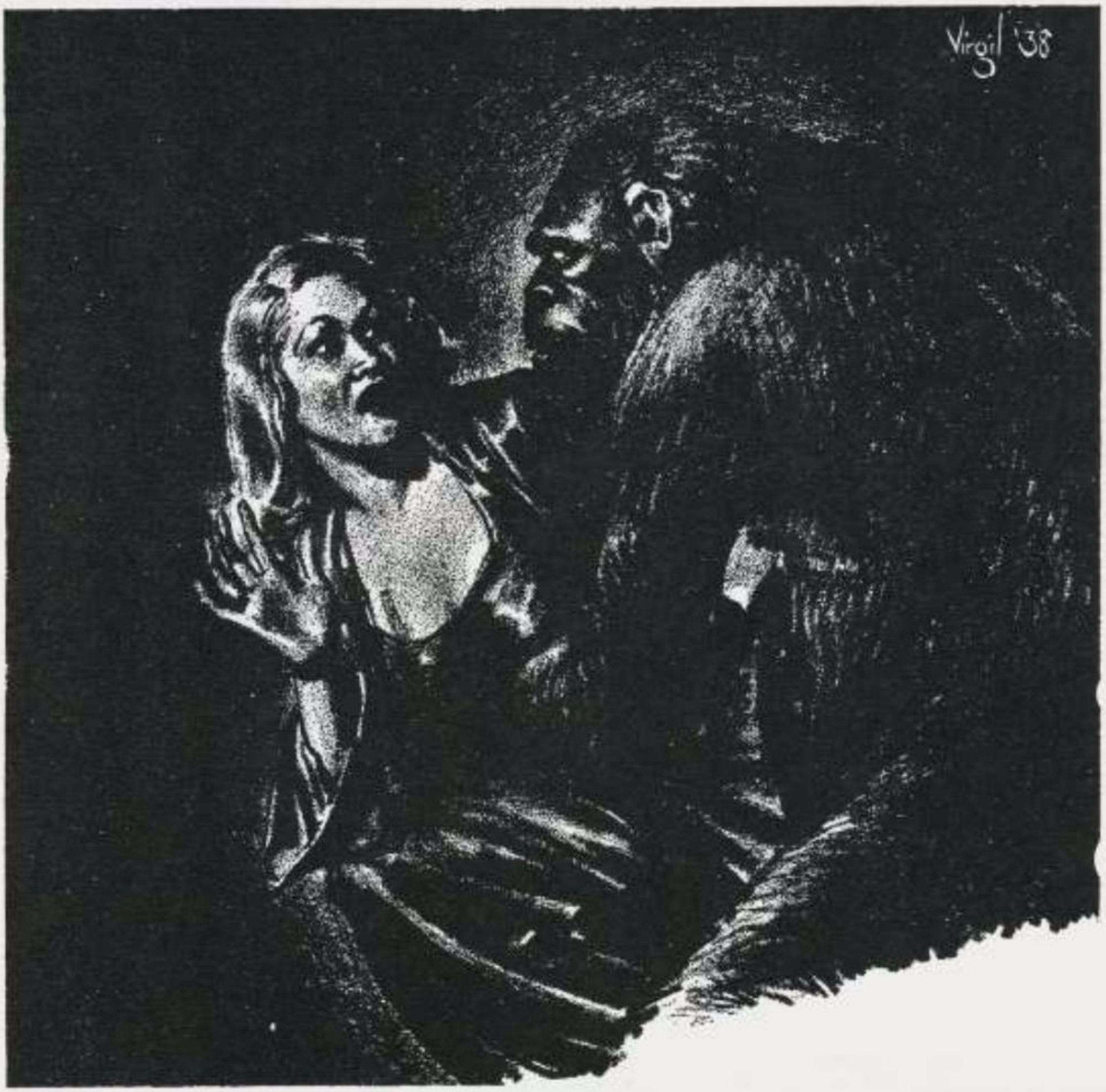
**(Opposite)** One of Margaret Brundage's *femme fatales* for the cover of the January 1938 issue featuring 'The Witch's Mark' by Dorothy Quick.

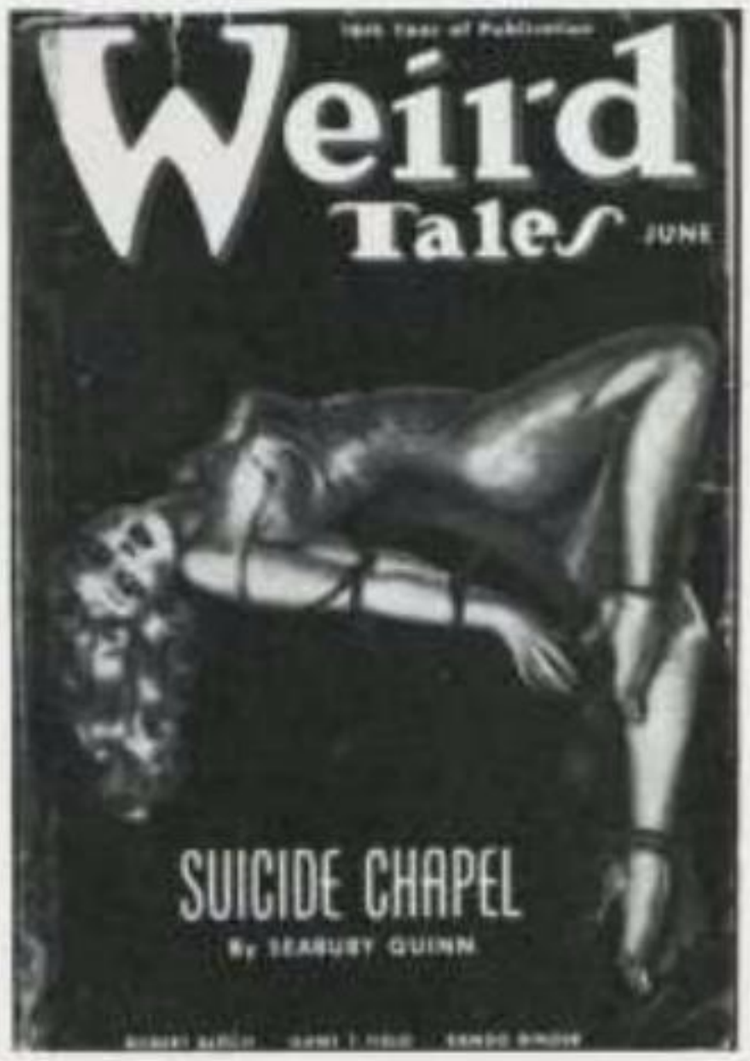







For much of its lifetime, the most popular writer in *Weird Tales* was Seabury Quinn, a man whose name is now virtually forgotten. His popularity was built on a wide variety of stories, although it was his occult detective, Jules de Grandin, whose exploits were most praised by readers. De Grandin and his assistant Dr Trowbridge were obviously based on Holmes and Watson, and they spent episode after episode rescuing young women from madmen, sadists, devil worshippers and the like. Virgil Finlay drew the portraits of the two men, which appeared with the nearly one hundred cases they investigated, and also the main illustration for 'Suicide Chapel' **(below)** which was published in the June 1938 issue.



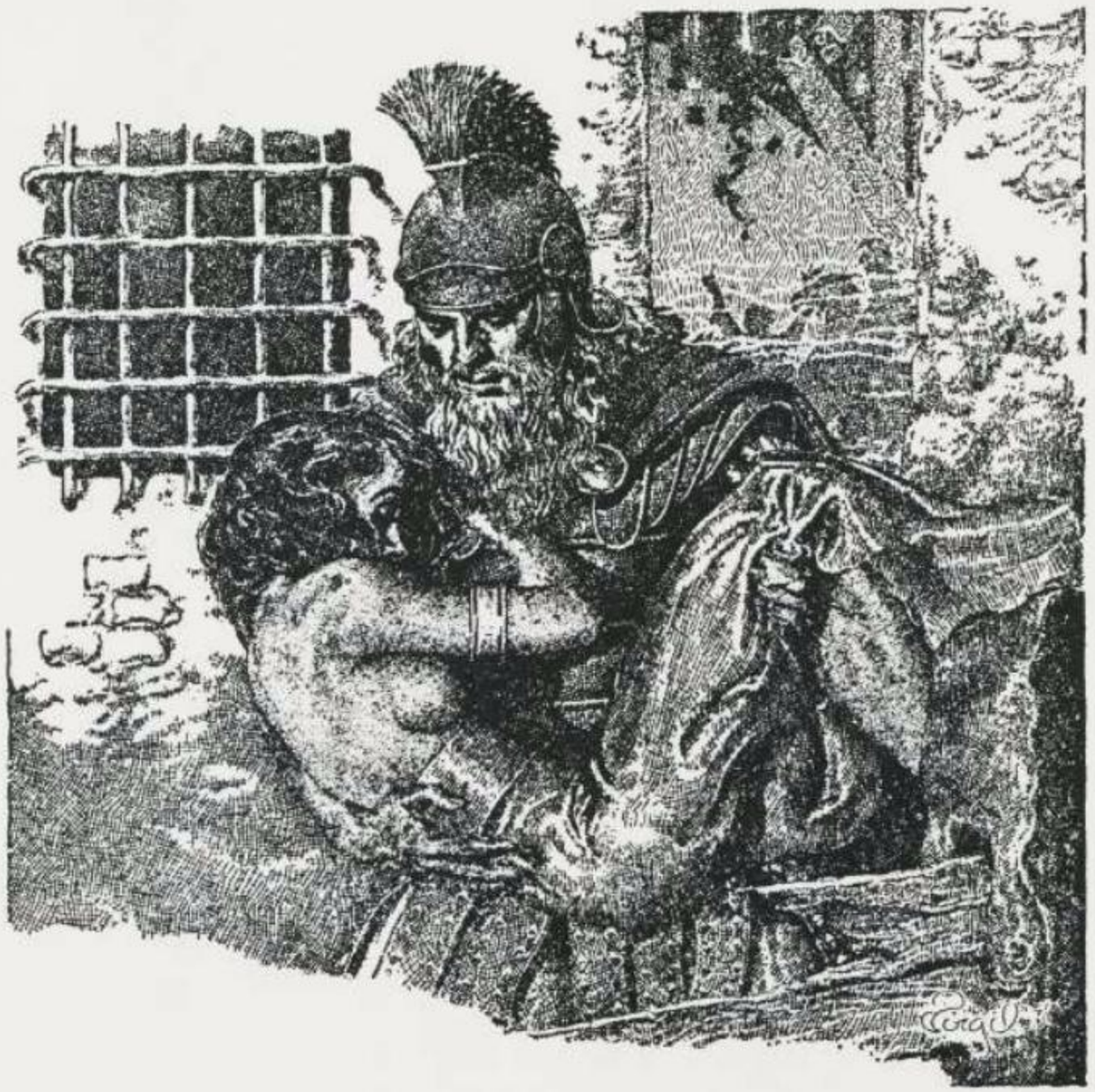



**(Top left)** Jules de Grandin proves himself a man the equal of Dr Van Helsing in combating vampires in 'Vampire Kith and Kin' (May 1949), illustrated by Vincent Napoli

**(Top right)** A young actress in the clutches of the devil requires the little French detective's aid in 'Clair de Lune' (November 1947). Boris Dolgov drew the picture

**(Left)** The monstrous forms of an Ancient Egyptian cult nearly, but not quite, put paid to the work of de Grandin in 'The Ring of Bastet' (September 1951), illustrated by Fred Humiston

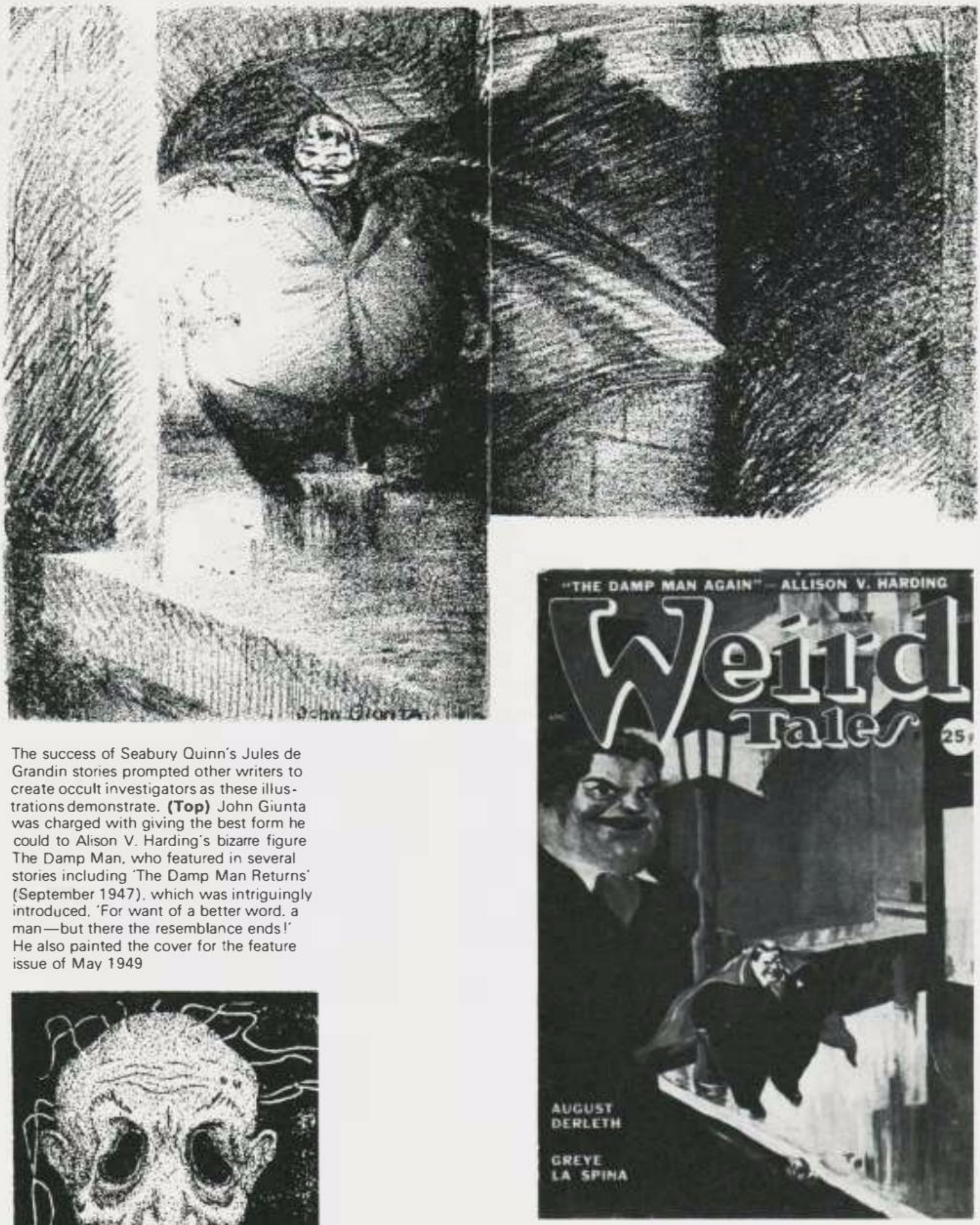
**(Above)** A Margaret Brundage cover which typified the fate of all Seabury Quinn heroines until the indomitable and fearless Jules de Grandin came onto the scene (June 1938)



**(Left)** Jules de Grandin probably fought no more bizarre monster than 'The Man In Crescent Terrace' who was illustrated by A. R. Tilburne in the March 1946 issue. Editor Dorothy McIlwraith captioned the episode 'Mummies are to be found in museums, not running after people in the street!'

**(Above)** The best story Seabury Quinn ever wrote—and perhaps the most outstanding ever published by *Weird Tales*—'Roads', which appeared in the January 1938 issue, illustrated by Finlay. This marvellous fantasy tale was set at the time of the Crucifixion and dealt with a barbarian from the north serving in the Roman Army.

The varied stories of Seabury Quinn: Harold Rayner illustrates 'Never The Twain' (September 1942) and Margaret Brundage provides the cover for 'A Strange Tale of the Future' (May 1938).




The success of Seabury Quinn's Jules de Grandin stories prompted other writers to create occult investigators as these illustrations demonstrate. **(Top)** John Giunta was charged with giving the best form he could to Alison V. Harding's bizarre figure The Damp Man, who featured in several stories including 'The Damp Man Returns' (September 1947), which was intriguingly introduced, 'For want of a better word, a man—but there the resemblance ends!' He also painted the cover for the feature issue of May 1949

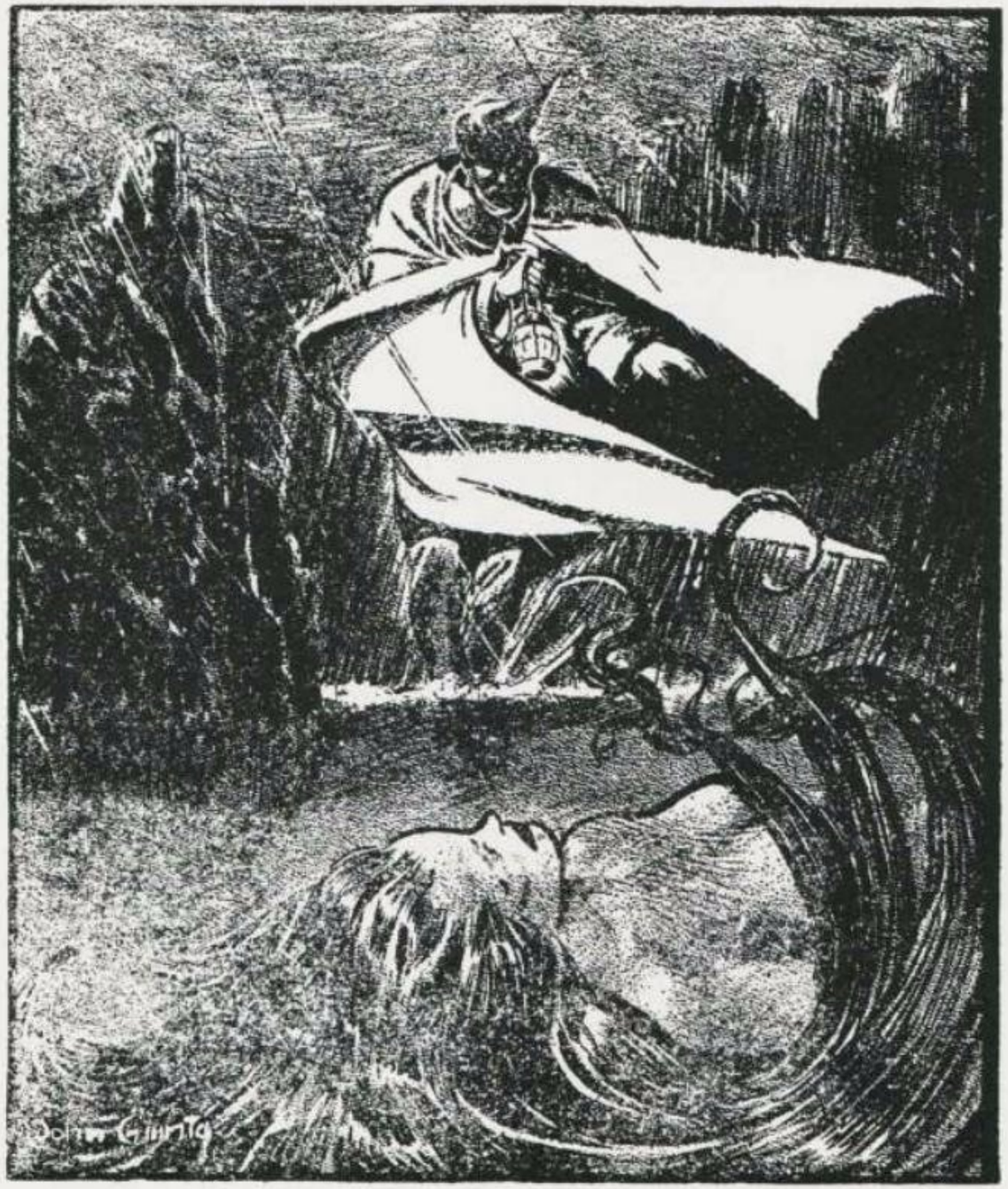
H. Bedford-Jones, a stalwart writer for many pulp magazines, gave *Weird Tales* a series entitled 'The Adventures of a Professional Corpse', which concerned a spiritualist investigator with the most remarkable powers. Henry del Campo illustrated the episode entitled 'The Affair of the Shuteye Medium' which appeared in March 1941

Paul Ernst created 'the world's weirdest criminal' in Doctor Satan who appeared in several stories including 'The Devil's Double' (May 1936). Vincent Napoli was the illustrator

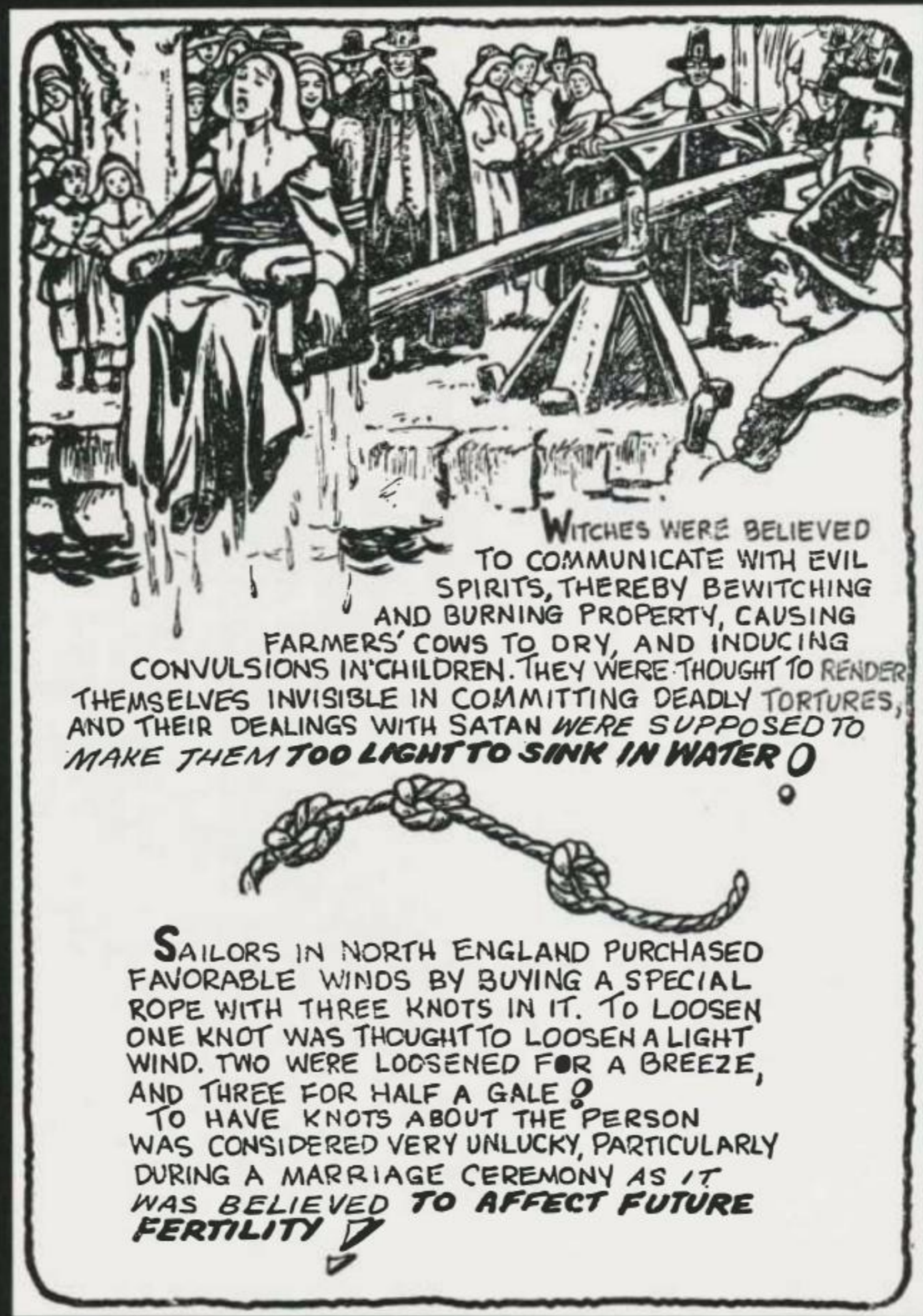
The two editors of *Weird Tales* tried many variations on the fantasy theme to generate new reader interest, but there were probably few more unlikely combinations than the 'Werewolf Western' which Manly Banister, the magazine's leading writer on man-into-beast themes, wrote for the September 1942 issue. Dorothy McIlwraith heralded the story, 'You're going to get the werewolf's slant on life—as you read how these accursed man-beasts roam the American West in a hellish quest for human food!' The ever-resourceful Boris Dolgov provided the double-page spread below, while A. R. Tilburne was responsible for the cover art.

**(Opposite, top)** The werewolf theme was an enduring favourite with *Weird Tales* readers, as it had been with previous generations of horror fiction lovers. This Boris Dolgov illustration was for Manly Banister's 'Eena' (September 1947).

**(Opposite, bottom)** Fritz Leiber, now one of today's leading fantasists, was first published in *Weird Tales*, and showed the ingenuity which has marked all his work in his tale of werewolves in a modern city. 'The Hound' (November 1942). John Giunta was the illustrator. **(Below)** Another John Giunta illustration for what is perhaps Manly Banister's best werewolf tale. 'Loup-Garou' (May 1947). The caption read, 'Some have tried to get to the bottom of the werewolf legend—some have succeeded but not as mortals!'



An enormously popular tale with *Weird Tales* readers was 'I Found Cleopatra' by Thomas P. Kelley, which ran through 1938–9. All manner of bizarre encounters with monsters and spirits from the past were packed into the episodes which were illustrated by an artist who only signed himself 'J.P.D.' The cover for the opening instalment (November 1938) was the work of A. R. Tilburne.


WITCHES WERE BELIEVED TO COMMUNICATE WITH EVIL SPIRITS, THEREBY BEWITCHING AND BURNING PROPERTY, CAUSING FARMERS' COWS TO DRY, AND INDUCING CONVULSIONS IN CHILDREN. THEY WERE THOUGHT TO RENDER THEMSELVES INVISIBLE IN COMMITTING DEADLY TORTURES, AND THEIR DEALINGS WITH SATAN WERE SUPPOSED TO MAKE THEM TOO LIGHT TO SINK IN WATER!
SAILORS IN NORTH ENGLAND PURCHASED FAVORABLE WINDS BY BUYING A SPECIAL ROPE WITH THREE KNOTS IN IT. TO LOOSEN ONE KNOT WAS THOUGHT TO LOOSEN A LIGHT WIND. TWO WERE LOOSENED FOR A BREEZE, AND THREE FOR HALF A GALE!
TO HAVE KNOTS ABOUT THE PERSON WAS CONSIDERED VERY UNLUCKY, PARTICULARLY DURING A MARRIAGE CEREMONY AS IT WAS BELIEVED TO AFFECT FUTURE FERTILITY!

**(Opposite)** Witchcraft was another well-used topic in *Weird Tales* and occurred several times in the full-page features, 'Superstitions and Taboos' (November 1945) which Weill produced for the magazine for several years.

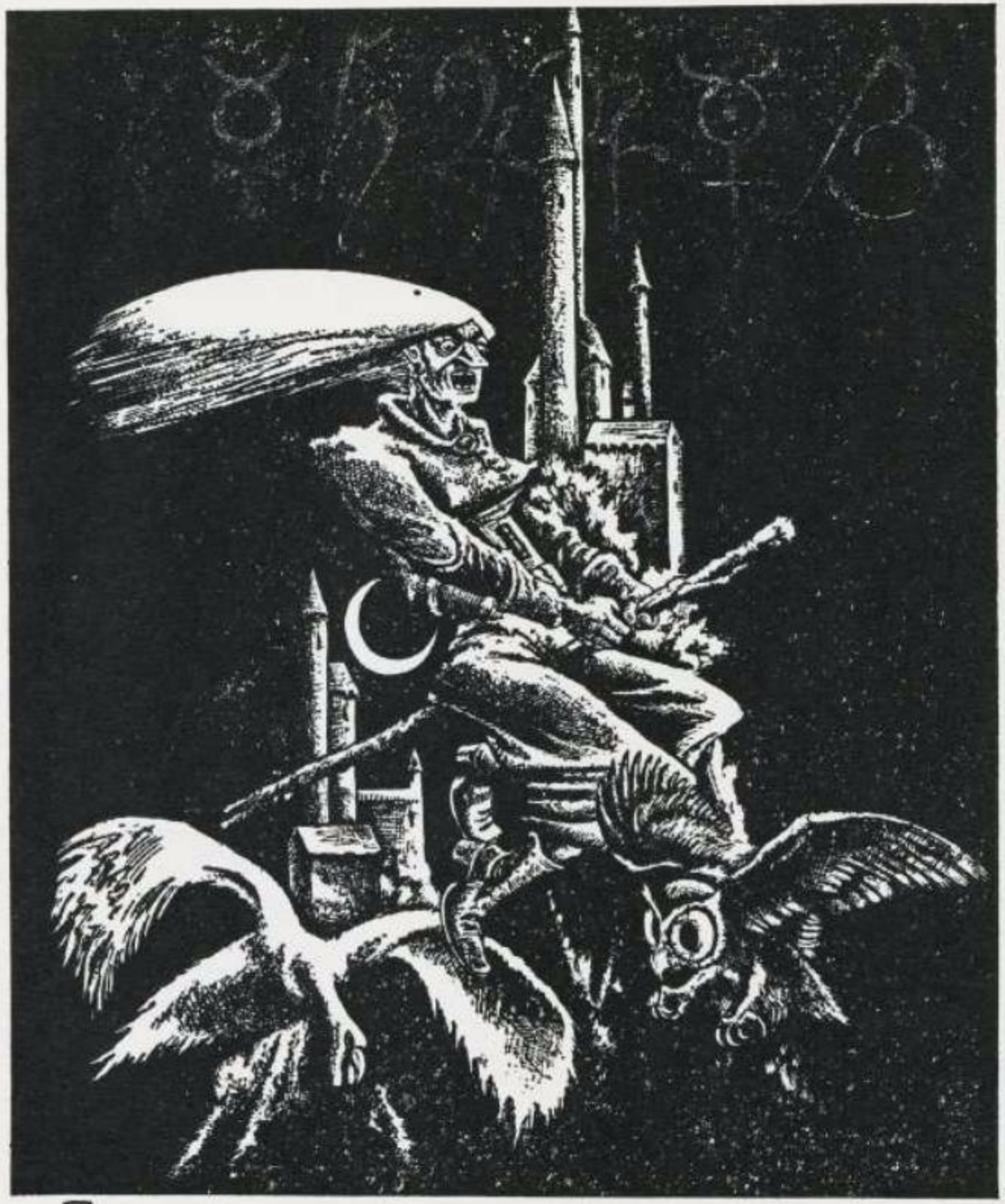
**(Above)** Two completely opposite interpretations of the witch—Margaret Brundage's scantily-clad beauty of November 1936, and Matt Fox's more traditional idea of the old crone for the May 1947 issue.

**(Top right)** Many Wade Wellman was an expert on the folk lore of America and demonstrated this to some effect in his Civil War story, 'Fearful Rock' (February 1939) about Persil Mandifer, master of demonology. Harold De Lay drew this scene of the discovery by two soldiers of Mandifer's model of Satan. **(Right)** The negro witchcraft, Voodoo, was the subject of William Tenn's 'Mistress Sary', which Fred Humiston illustrated for the May 1947 issue.

WITCHES WERE LONG AGO ACCEPTED AS AN ESTABLISHED FACT. THE CONSENTANEITY OF THEIR TESTIMONY WAS CONSIDERED, BY THEIR INQUISITORS, AS IRREFUTABLE PROOF OF THEIR REALITY. THE CONCENSUS BEING, THAT TO BECOME A WITCH ONE MUST FIRST FEED A CONSECRATED WAFER TO A TOAD, WHICH IS THEN BURNED, & THE ASHES ARE MIXED WITH THE BLOOD OF AN UNBAPTISED INFANT, THE POWDERED BONE OF A HANGED MAN & CERTAIN HERBS, THE NATURE OF WHICH WE DO NOT FEEL IT CONSISTENT WITH THE PUBLIC WELFARE TO DIVULGE. WITH THIS NOXIOUS BREW THE WITCH ANOINTS THE PALMS OF HER HANDS & A STICK, WHICH WHEN PLACED BETWEEN HER LEGS IMMEDIATLY TRANSPORTS HER TO THE CONVOCATION OF WITCHES.

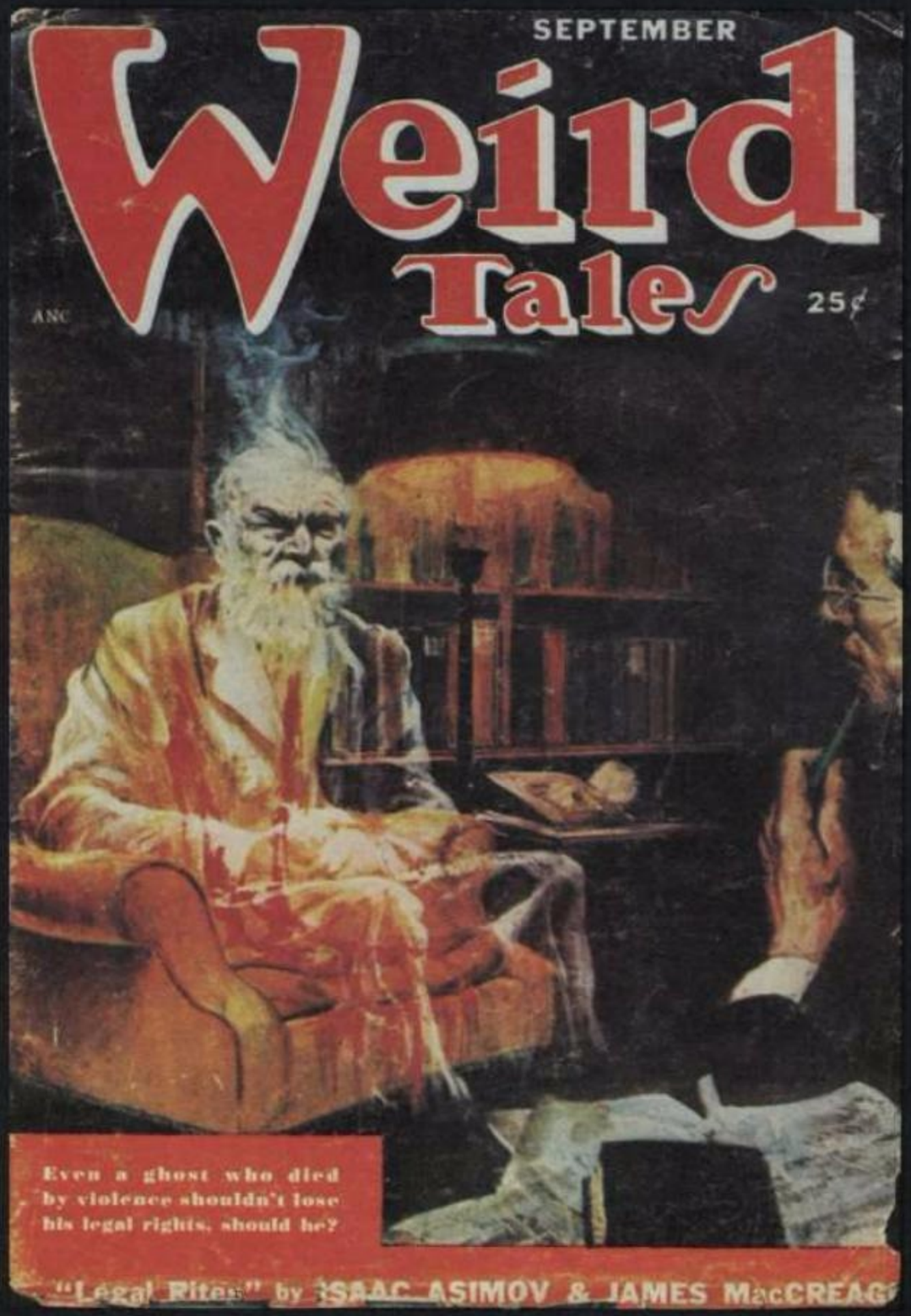
Lee Brown Coye devoted several of his popular 'Weirdism' features to explanation



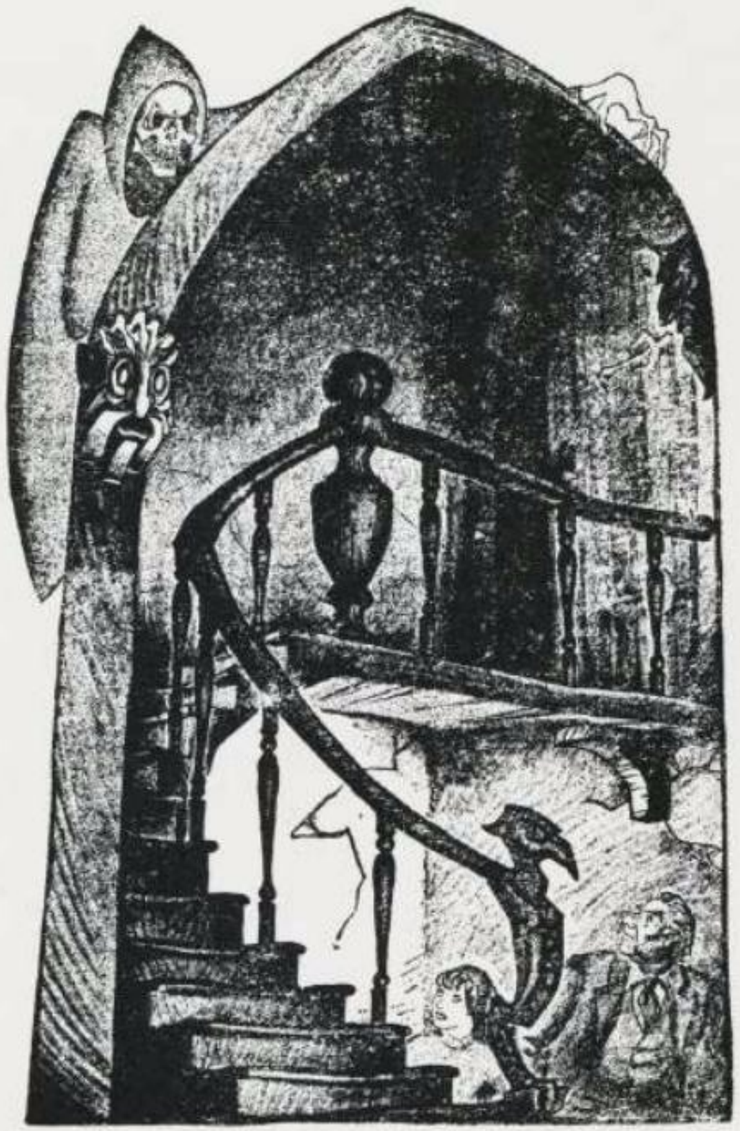


FOR NEARLY FIVE HUNDRED YEARS ALMOST ANY VAGARY OF MAN OR NATURE WAS ATTRIBUTED TO WITCHCRAFT. FIRE, FLOOD, STORM OR PESTILENCE WOULD BRING FORTH AN IMMEDIATE FLURRY OF WITCH TORTURES AND BURNINGS IN WHICH THEY WERE ACCUSED AND CONVICTED OF EATING BABIES, DRYING UP COWS, DESTROYING CROPS, CAUSING DYSPEPSIA OR A FRESH OUTBREAK OF THE PLAGUE.

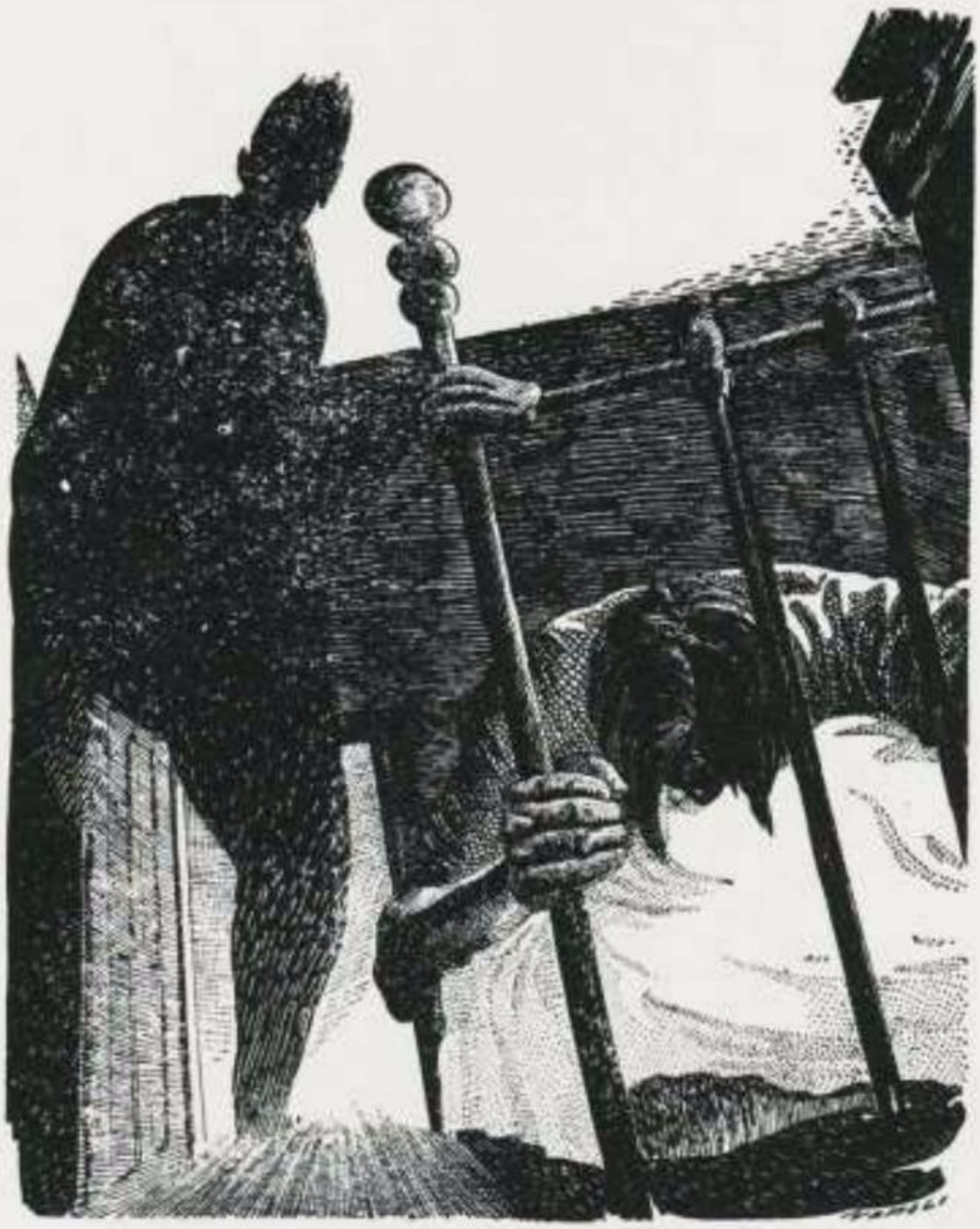
of witchcraft, as these two examples from January and July 1948 illustrate.


SEPTEMBER
Weird Tales
25¢
Even a ghost who died by violence shouldn't lose his legal rights, should he?
"Legal Rites" by ISAAC ASIMOV & JAMES MacCREAG

**(Opposite)** Isaac Asimov, who contributed to several of the pulp magazines, made only one appearance in *Weird Tales* with a ghost story written in conjunction with James MacCreagh—'Legal Rites'. However, it was outstanding enough to be featured on the cover with Bill Wayne's powerful artwork (September 1950).



**(Left)** Boris Dolgov's striking illustration for the story 'Mr George' which appeared in the March 1947 issue of *Weird Tales*, the cover of which is reproduced on page 84. On the cover the story is stated to be by August Derleth, while inside the credit is given to Stephen Grendon with a note of apology from the editor that this 'mistake' happened through a 'regrettable error' and that 'Mr Derleth acted as agent for Mr Grendon's story, and someone in our office confused the agent's name for the author's. The error was discovered too late to stop printing of the cover.' In fact, this note notwithstanding, Derleth and Grendon were one and the same person!



Emil Petaja's 'The Insistent Ghost' was one of the best ghost stories to appear in *Weird Tales* (September 1950), and was well served by Vincent Napoli's outstanding illustration

**(Right)** 'Either you believe, or you don't; it matters not one whit to the Ghost', ran the caption to this Lee Brown Coye picture for Stephen Grendon's 'The Ghost Walk' (November 1947)

**(Top)** One of the most puzzling ghost stories to be run in *Weird Tales*. Joseph Sheridan Le Fanu is still widely acknowledged as the great master of the ghost story, but the tale 'The Churchyard Yew' which appeared over his name in the July 1947 issue was certainly not from his pen! John Giunta drew the picture of the baffled-looking man—he was probably baffled with good reason!

**(Below)** Two illustrations from a special 'ghostly' issue of *Weird Tales*—May 1950—with **(left)** Matt Fox's sketch of a poltergeist for Malcolm M. Ferguson's 'Mr Hyde–and Seek', and **(right)** the haunted hulks drawn by Jon Arfstrom for 'The Last Three Ships' by Margaret St Clair.

Graveyard scenes always challenged the *Weird Tales* artists. as this selection shows **(Above)** Margaret Brundage catches a grave robber at work for Raymond F O'Kelley's grim tale. 'The Man Who Lives' (September 1941). **(Left)** Lee Brown Coye—the master of the mouldering corpse—using his art for George Whitley's 'Castaway' (November 1947)

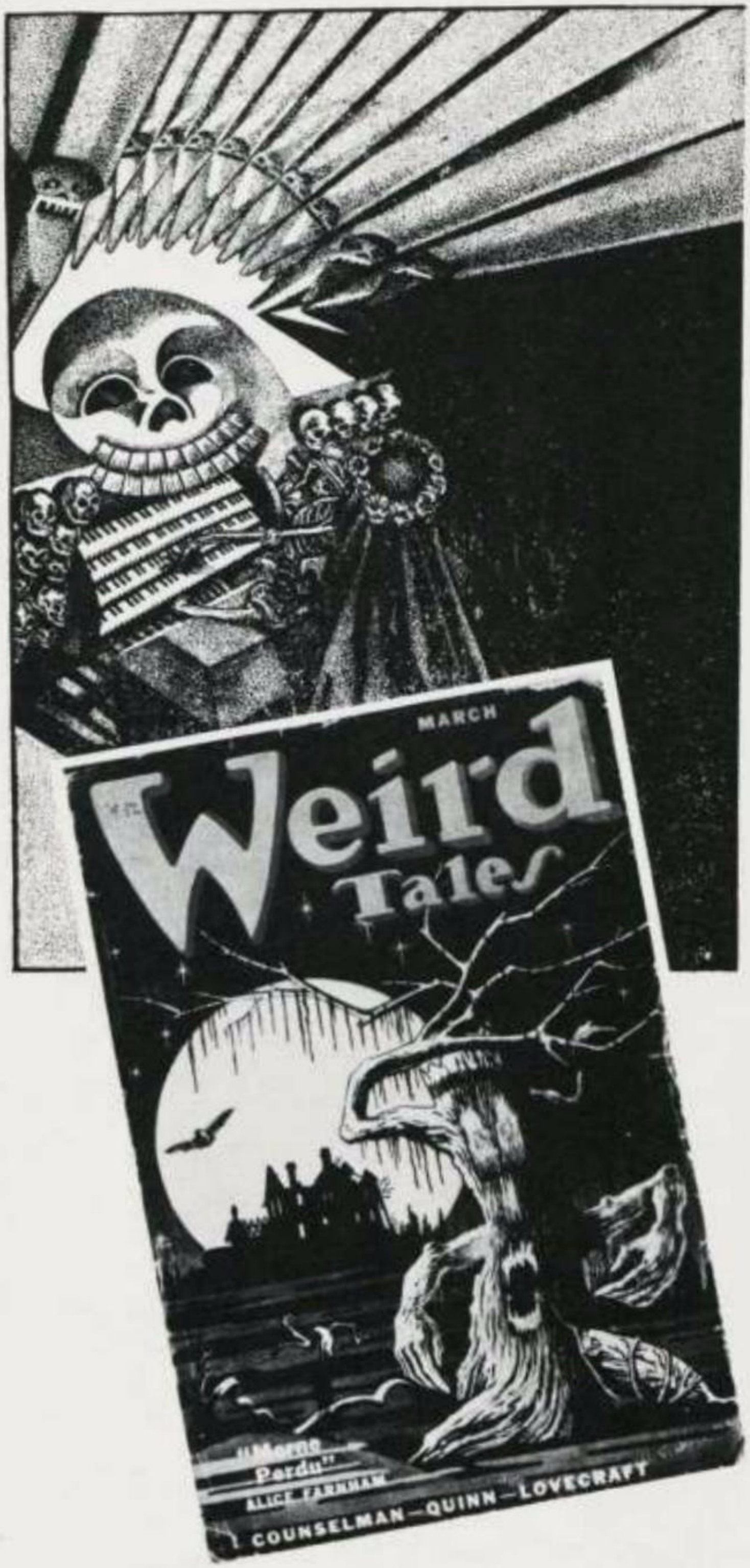
An old man with an obsession for locks who thought he had found the key to release himself from death—Vincent Napoli caught the atmosphere of Mildred Johnson's story 'The Mirror' with this picture in *Weird Tales*, September 1950

Changing places with a corpse was the theme of Roger S. Vreeland's 'The Robe of Forgetfulness' which Fred Humiston illustrated with eerie effect in *Weird Tales*, July 1947

A mixture of fantasy, horror and swords and sorcery in a masterly novelette. 'Twilight of the Gods' by Edmond Hamilton in *Weird Tales*, July 1948. Hamilton was far and away the magazine's best 'weird-scientific' author and wrote dozens of varied stories which have helped carry his reputation through to the present day. Fred Humiston was the artist.

**(Left)** Edmond Hamilton, who had been a contributor to *Weird Tales* in its infancy, was still writing at the death. His story of an archaeological discovery and the terror it produced, 'Serpent Princess' (*Weird Tales*, January 1948), was illustrated by Lee Brown Coye, the last really outstanding artist to be discovered by the magazine.

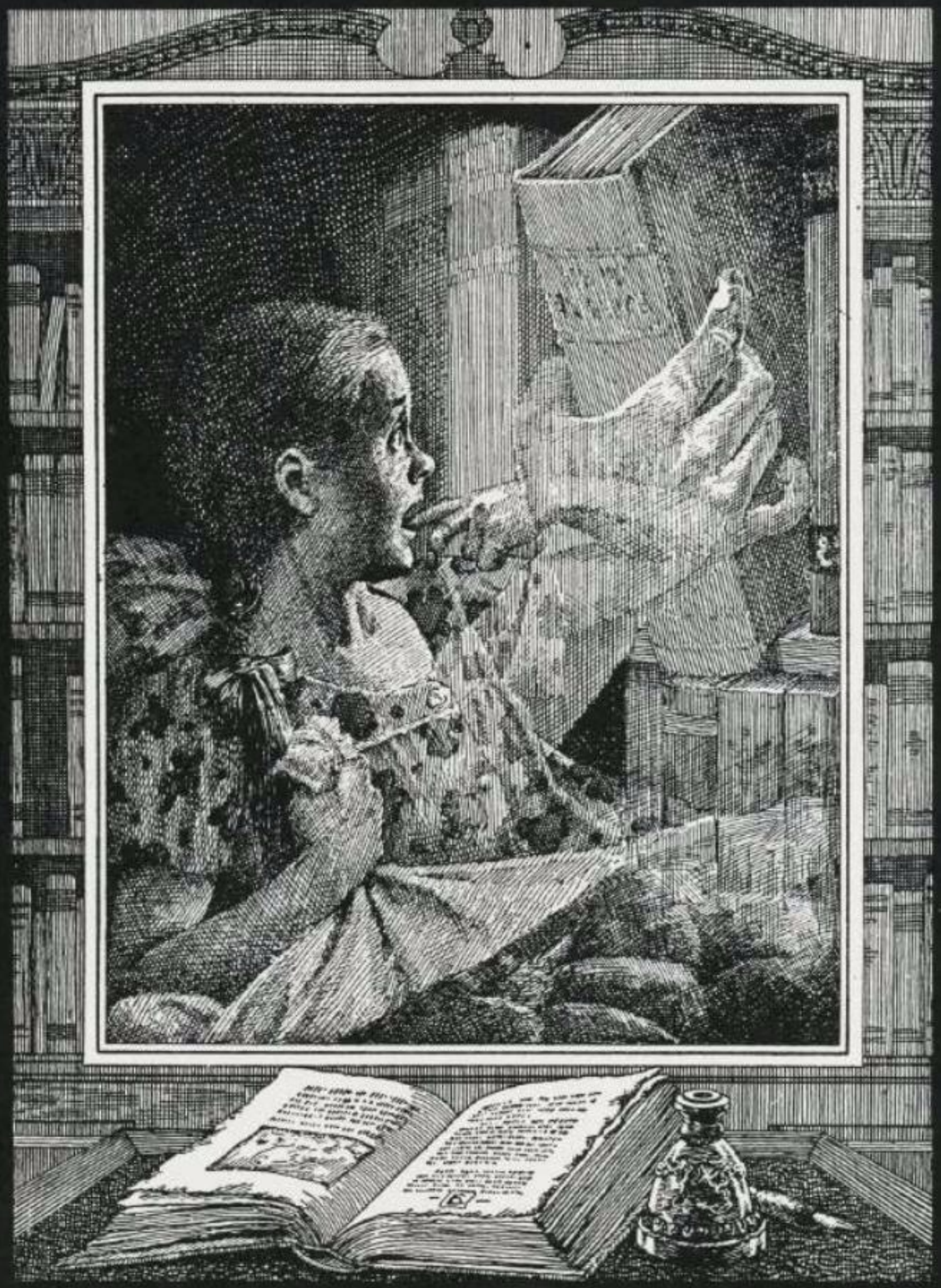
**(Above)** Lee Brown Coye did some of the best covers for *Weird Tales* in its last years, like this one for the September 1951 issue.



**(Top)** Like a mad organist playing its own dead march, *Weird Tales* contained some of the bizarrest illustrations in its history during its closing months—like this picture by Joseph Krucher for a poem, 'The Bride of Death', in March 1952.

**(Left)** Joseph Eberle was the artist for the cover of this same issue.

**(Above)** Before it finally expired, *Weird Tales* was reduced to the same size as the *Reader's Digest*, but even with a British edition the end came inevitably in September 1954. A magazine had died, but a legend was born



# 7. The Masters of Horror

**(Previous page)** Srephen Lawrence's eerie masterpiece for Margaret Irwin's 'The Book' (*Famous Fantastic Mysteries*, December 1951)

**(Below)** Two of Neil Austin's series of portraits of the Masters of Fantasy for *Famous Fantastic Mysteries*. **(Top)** A. Merritt and **(below)** H. P. Lovecraft.

*The pulp contained contributions from a profusion of authors . . . and in time they were the repositories of a galaxy of literary stars.*
**RICHARD WILKINSON**
***Whatever Happened to the Pulps?***

The first half of this century—roughly the period spanned by the 'pulp' magazines—saw the rise to fame of some of the most important names in modern fantasy fiction. Quite a number of these men and women actually began their careers in the pages of the cheap publications, subsequently moving into the more rarified atmosphere of literary journals, books, televisions and films. Almost all are now household names, and in this section I have selected illustrations from the stories of a number of them—from both America and Britain.

A. (for Abraham) Merritt (1884–1943) was one of the first great super-stars of the pulps, consistently winning popularity poles in magazines such as *Argosy* and actually topping the list in a contest for the best story ever published in that magazine. Merritt never became a full-time writer, preferring to keep his job as associate editor on the successful *American Weekly*, and this is doubtless why there was not more superb fantasies like 'The Moon Pool' and 'Burn, Witch, Burn!' The strange H. P Lovecraft (1890–1937), whom I mentioned in the last section, might also have left more work for posterity if he had not devoted so much of his time to correspondence and the revision of other people's stories. Despite the fame of his *Cthulhu Mythos* stories—which have formed the basis of a whole series of sequels by other writers—Lovecraft was a diverse and fascinating fantasist as the illustrations of his work here show.

Robert E. Howard (1906–1936) has now reclaimed on a world-wide basis the fame and admiration he once enjoyed with the readers of *Weird Tales* and a few other pulps. His outstanding creation, Conan the Barbarian, virtually launched the fantasy sub-genre of 'Swords and Sorcery' and is now a cult figure whose adventures are endlessly reprinted in books, anthologies and strip cartoons. Although Howard was a prolific writer during his short life, he, like several other writers of macabre fiction—as if all are somehow doomed through their work in this field—committed suicide when only thirty years old. Robert Bloch (1917– ) and Ray Bradbury (1920– ) need little introduction as the two supreme living exponents of fantasy and horror: both with awards, films and countless books in almost every language to their credit.

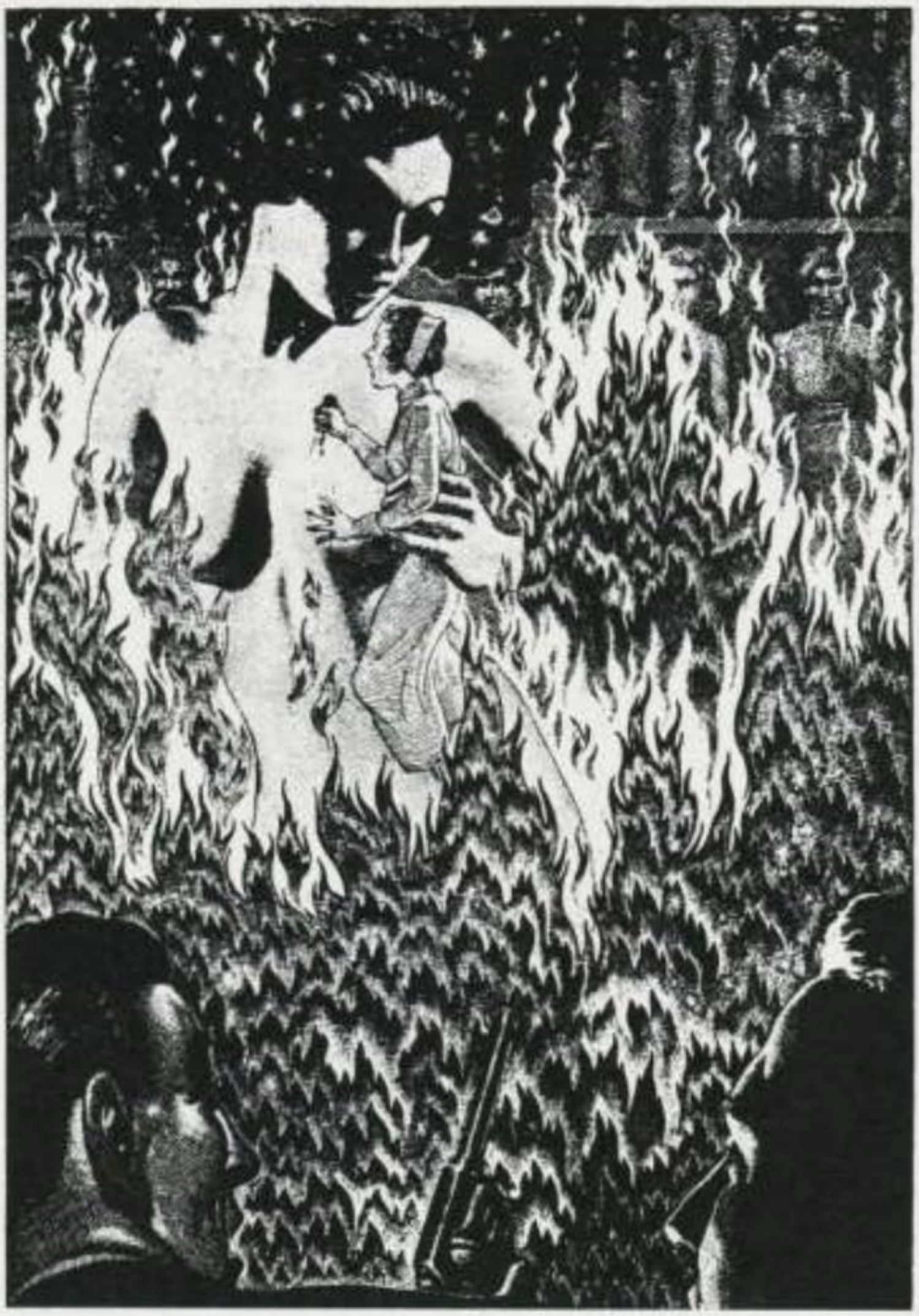
During the period when these American stars were rising to prominence, fantasy was also enjoying a great renaissance across the Atlantic, and not a few of the British authors were published in the pulps with spectacular success. H. G. Wells (1866–1946) and H. Rider Haggard (1856–1925) were particularly prominent and each new story from their pens was eagerly sought by rival American publishers.

**(Opposite)** One of Hannes Bok's finest illustrations—drawn for 'Pickman's Model' by H. P. Lovecraft (*Famous Fantastic Mysteries*, December 1951)

# A. Merritt

Few pulp writers enjoyed greater popularity than Abraham Merritt, and the entire *Fantastic Novels* issue of January 1949 was given over to his occult novel. 'Seven Footprints to Satan' with Stephen Lawrence providing this cover

**(Below)** Merritt had a deep knowledge of Black Magic and showed this to great effect in 'Burn, Witch, Burn!' which appeared in the June 1942 *Famous Fantastic Mysteries* with illustrations by Virgil Finlay



**(Left)** 'The Snake Mother' was another of Merritt's outstanding supernatural stories and was illustrated by Finlay for *Fantastic Novels*, November 1940

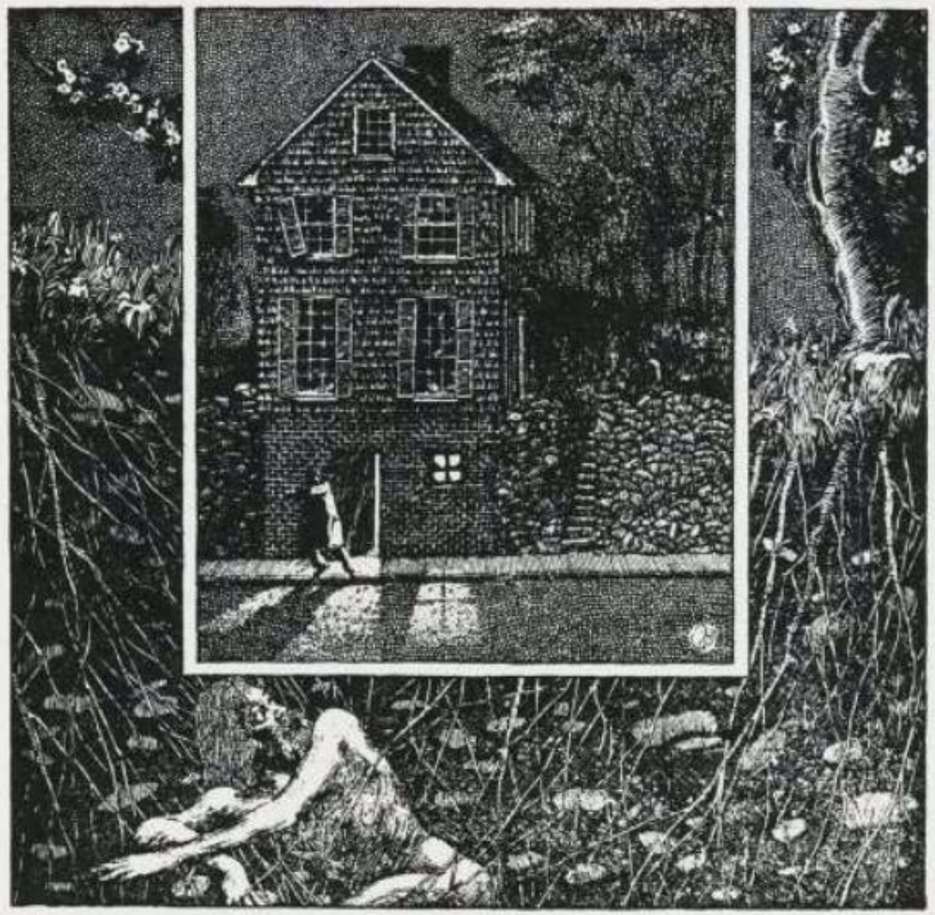
**(Below, left)** A man who tumbled through an Alaskan mirage into a lost world was the subject of Merritt's 'The Dwellers in the Mirage' (*Fantastic Novels*, April 1941), drawn by Finlay

**(Below, right)** One of the most effective of all Virgil Finlay's covers for *Famous Fantastic Mysteries* heralding Merritt's 'The Face in the Abyss' (October 1940)

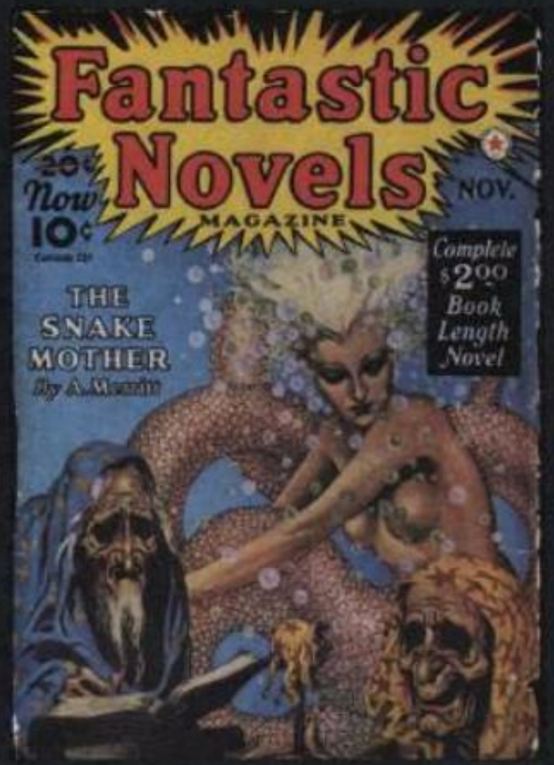
# H. P. Lovecraft

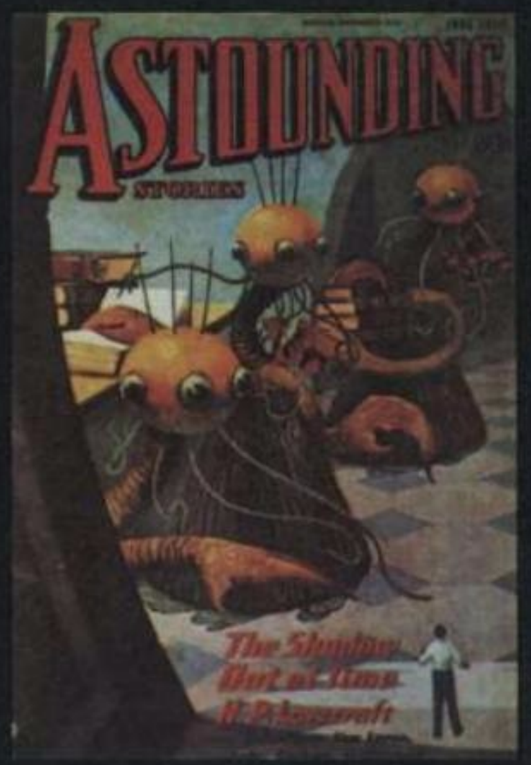
H. P. Lovecraft is certainly the best remembered of all macabre 'pulp' writers and his following still grows year by year. Here is Jack Binder's simple but effective picture for one of Lovecraft's lesser known pieces, 'The Nameless City', *Weird Tales*, November 1938. **(Left)** Virgil Finlay captures the feeling of grim foreboding which Lovecraft described in his story 'The Shunned House', first published posthumously in *Weird Tales*, October 1937.

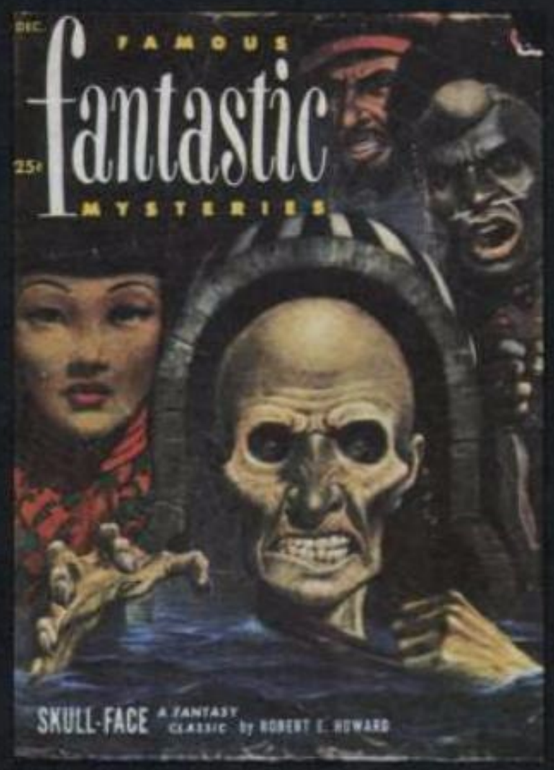
**(Opposite)** A Virgil Finlay cover for Merritt's 'The Snake Mother' in *Fantastic Novels*, November 1940. Howard V. Brown tackling the difficult task of portraying H. P. Lovecraft's 'nameless entities' in 'The Shadow Out of Time' for *Astounding Stories*, June 1936. Stephen Lawrence was superbly effective for 'Skull Face' by Robert E. Howard in *Famous Fantastic Mysteries*, December 1952. Peter Kuhlhof providing the artwork for 'The Skull of the Marquis de Sade', Robert Bloch's *Weird Tales* story which subsequently became a successful film (September 1945).

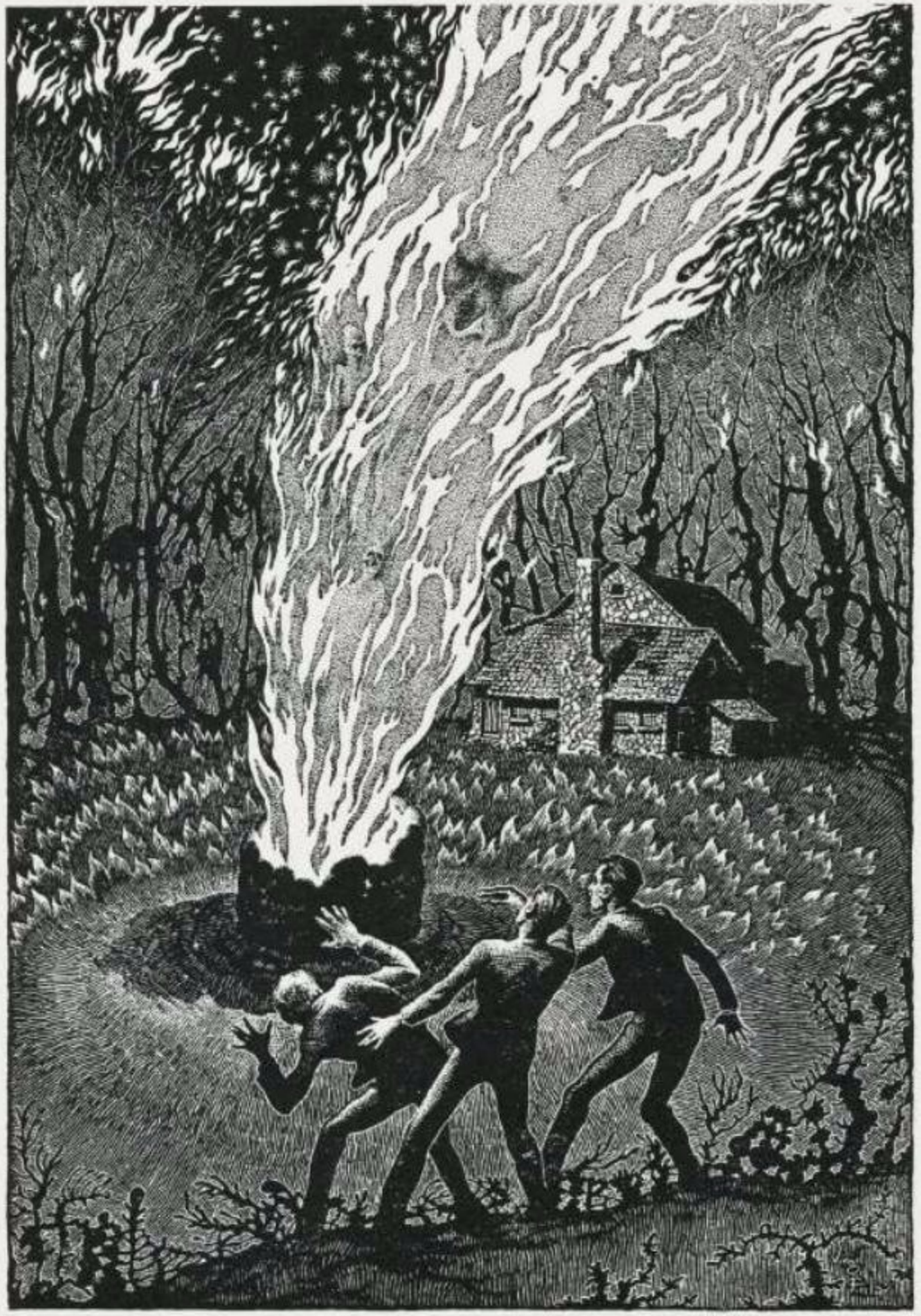








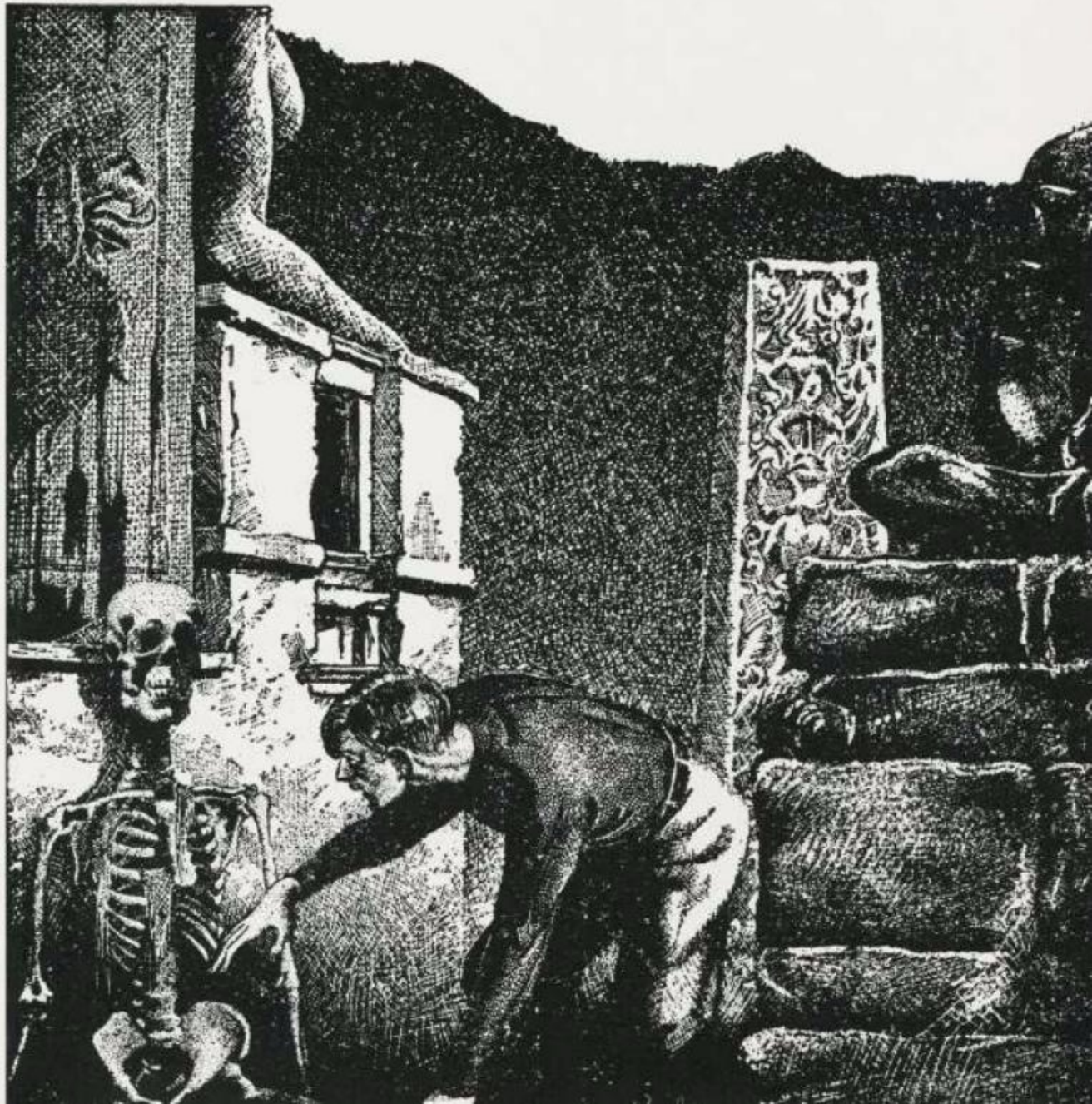
**(Left)** Jon Arfstrom's picture for 'The Horror at Red Hook' by H. P. Lovecraft in *Weird Tales*, March 1952.

**(Above)** Virgil Finlay illustrating 'The Colour Out of Space' by H. P. Lovecraft, *Famous Fantastic Mysteries*, October 1941.

**(Left)** One of the series of stories featuring 'Herbert West: Reanimator' by H. P. Lovecraft, illustrated by Correll, *Weird Tales*, September 1942.

**(Below)** A haunting, gentle Finlay illustration for Lovecraft's 'The Quest of Iranon' from the March 1939 issue of *Weird Tales*.

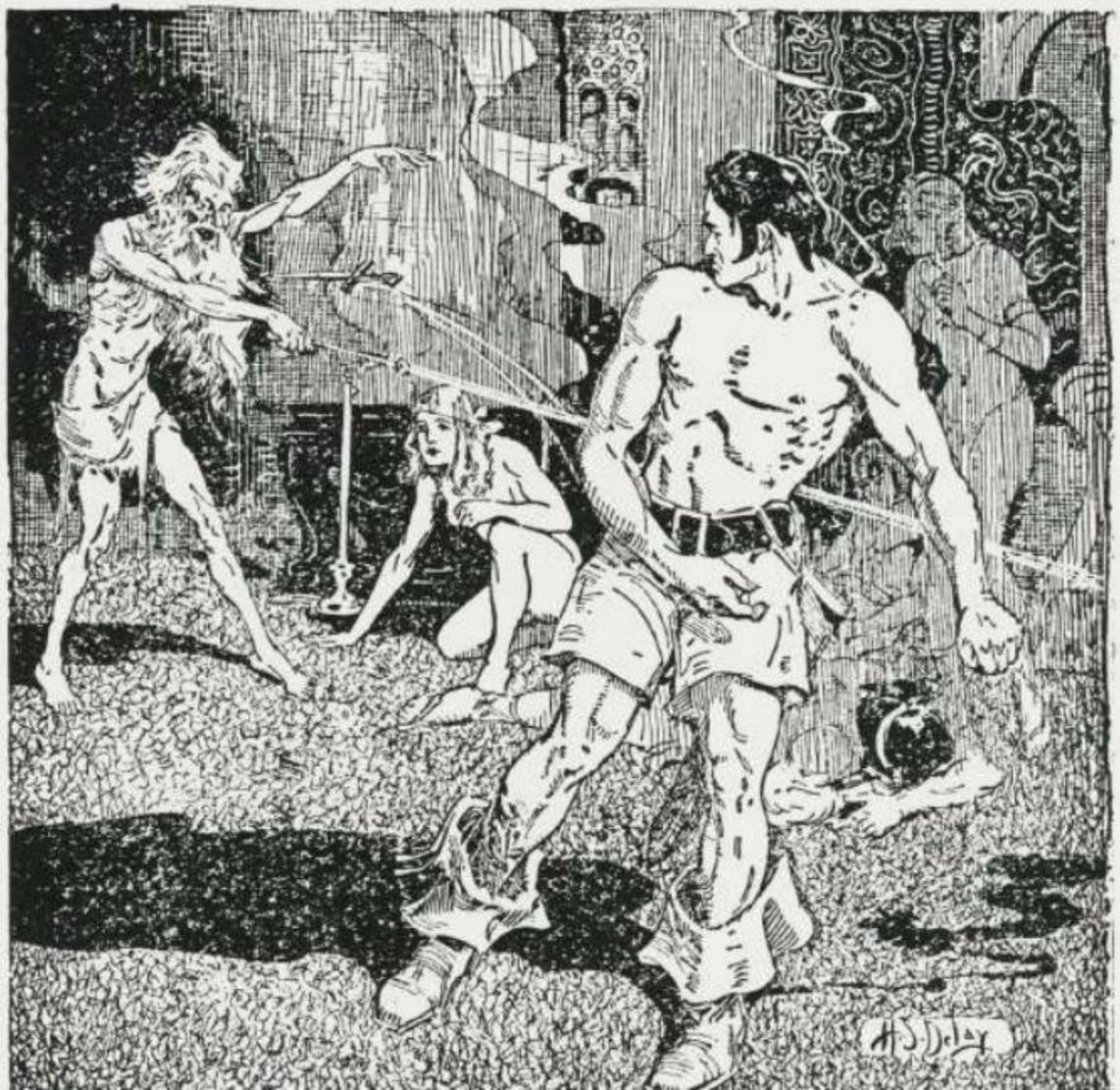
**(Opposite)** Lovecraft's tale 'The Haunter of the Dark' was dedicated to his admirer-pupil, Robert Bloch, who, in the fullness of time, was to inherit Lovecraft's mantle as the master of supernatural fiction. Virgil Finlay drew this accompanying picture for the December 1936 *Weird Tales*.



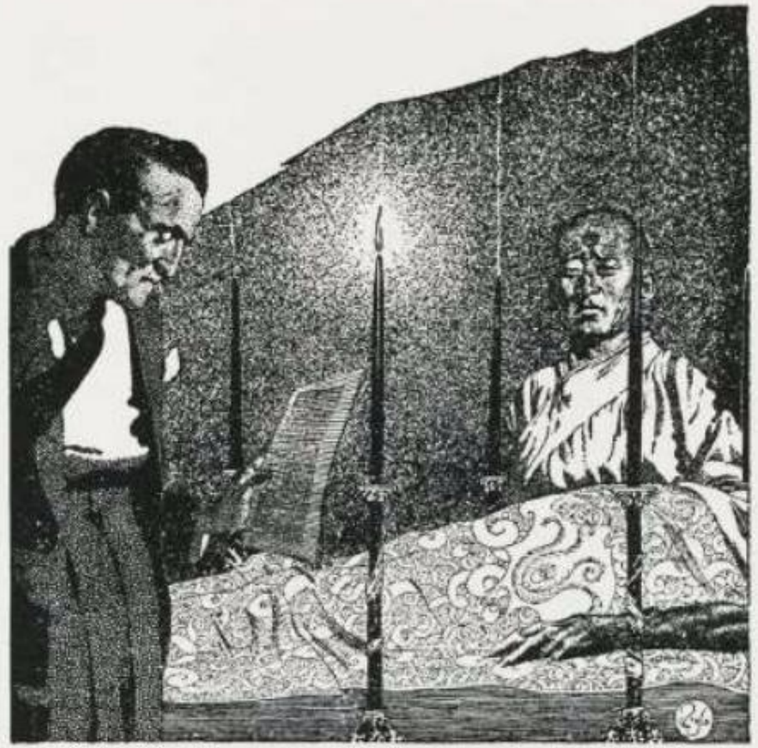
# Robert E. Howard

Right from the start of his career, the ill-fated Robert E. Howard was lucky enough to have most of his stories illustrated by the best pulp artists of the day. The popular *Weird Tales* artist John Allen St John produced the cover **(right)** for the December 1936 issue which featured Howard's 'The Fire of Asshurbanipal'

Virgil was also at the top of his considerable form when he drew this double-page spread for Howard's 'Worms of the Earth' which got star-rating in *Famous Fantastic Mysteries*, June 1953.



Conan the Barbarian was undoubtedly the finest creation of Robert E. Howard—and the character who has kept his name and reputation flourishing to this day. On the opposite page are three artists' impressions of the mighty swordsman: **(far left)** as seen by Amos Sewell in 'People of the Dark' (*Strange Tales*, June 1932); **(left)** Hugh Rankin's concept in 'People of the Black Circle' (*Weird Tales*, September 1934); and Harold De Lay's picture for 'Red Nails' in *Weird Tales*, October 1936 **(below)**.



Howard was nothing if not diverse in his ability as these two further illustrations show. **(Top)** Finlay drew this off-beat sketch for Howard's story of bizarre funeral rites in 'Dig Me No Grave' (*Weird Tales*, February 1937), and also illustrated his tale of the three bodies that hung in a dreadful room of horrors in 'Pigeons from Hell', *Weird Tales*, May 1938.

# Robert Bloch

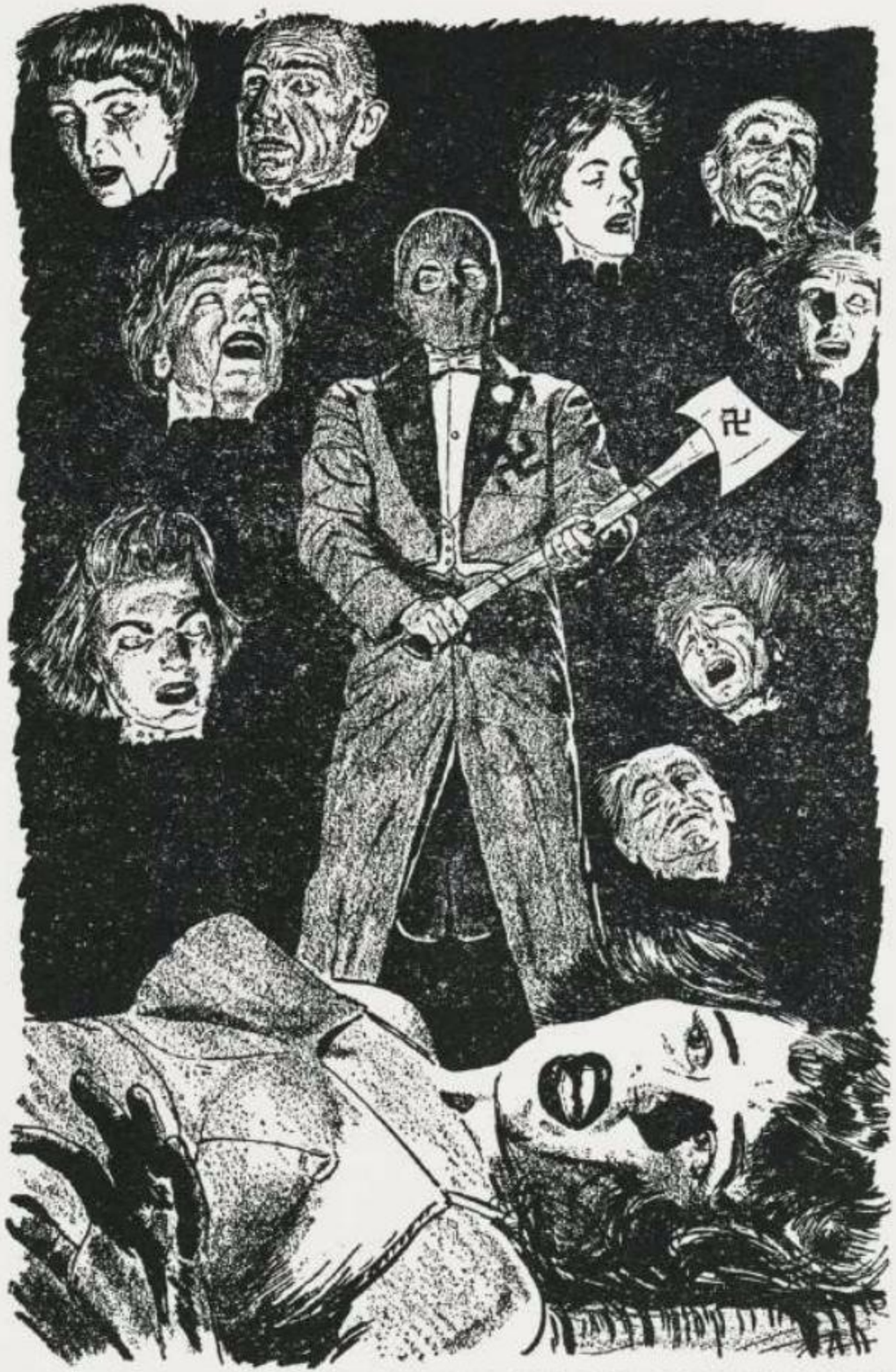
Robert Bloch, who started his career as a disciple of H. P. Lovecraft, is today probably the most imaginative and genuinely frightening writer in the horror genre. An early tale of gruesome terror was 'The House of the Hatchet' which Hannes Bok illustrated for the January 1941 issue of *Weird Tales* **(right)**.

Bloch has also developed a special line in 'black humour' stories which mix the bizarre with the sardonic in what one critic has described as 'gallows humour'. Such a story was 'Never Trust A Demon' about a strange magician who raised a devil with very surprising results. Robert Fuqua was the artist for *Amazing Stories*, April 1943.

**(Opposite)** Robert Bloch was much impressed by Lovecraft's stories of the Cthulhu Mythos and wrote a number of stories himself about weird creatures from the mists of time awaiting a new summons. Matt Fox drew this hideous monstrosity for Bloch's 'Notebook Found in a Deserted House'. *Weird Tales*, May 1951.

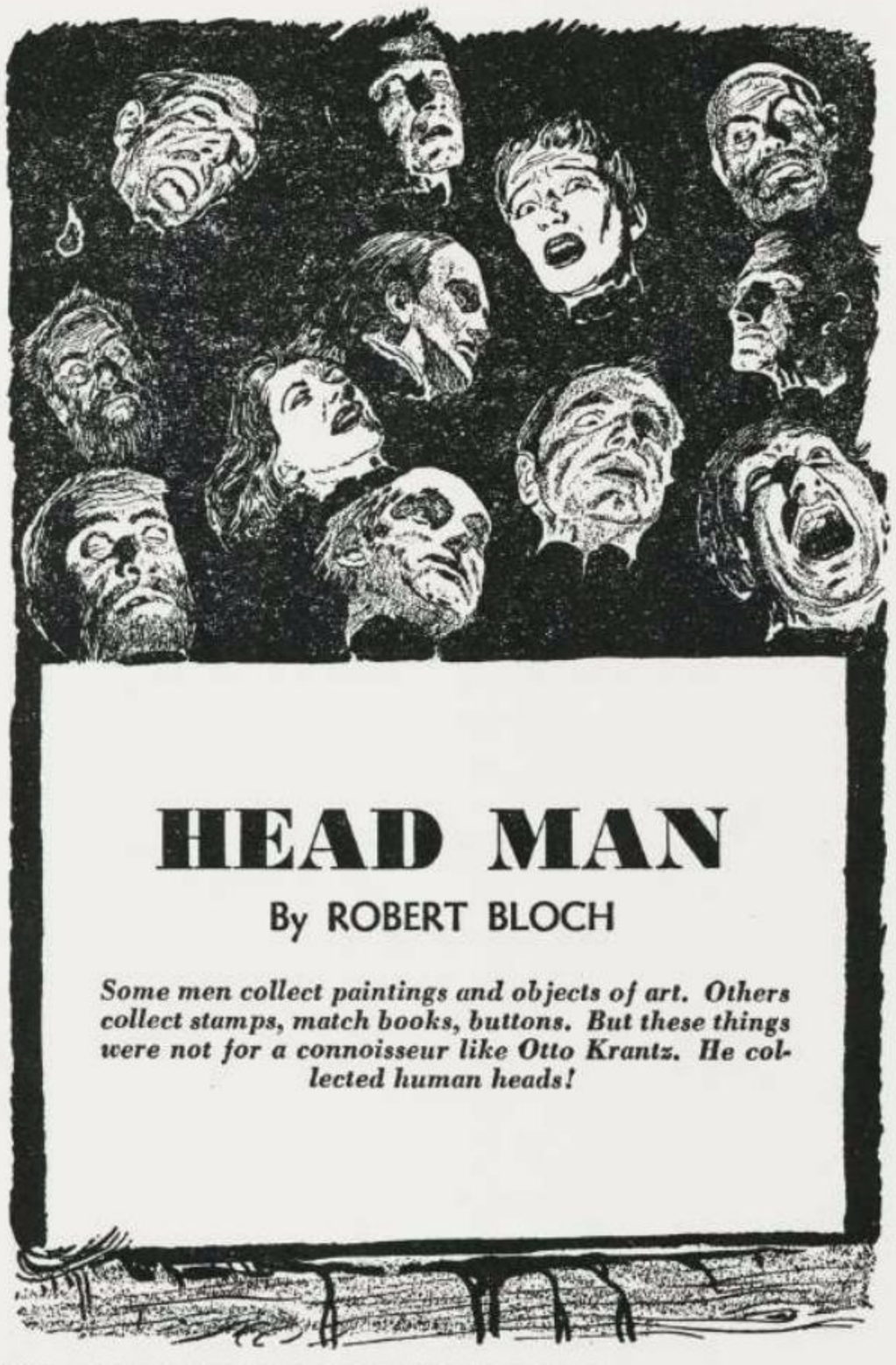
**(Right)** Virgil Finlay's interpretation of that remarkable dancer of the seven veils, Salome, who featured in Bloch's 'Waxworks'. *Weird Tales*, January 1938.

**(Below)** Boris Dolgov gave form to some of the creatures from fantasy who appeared in 'Nursemaid to Nightmares' which Bloch contributed to the November 1942 issue of *Weird Tales*.



A nightmare actually provided the inspiration for one of Robert Bloch's most horrifying stories, 'Head Man' which appeared in *Dime Mystery Stories*, May 1950.





# HEAD MAN

By ROBERT BLOCH

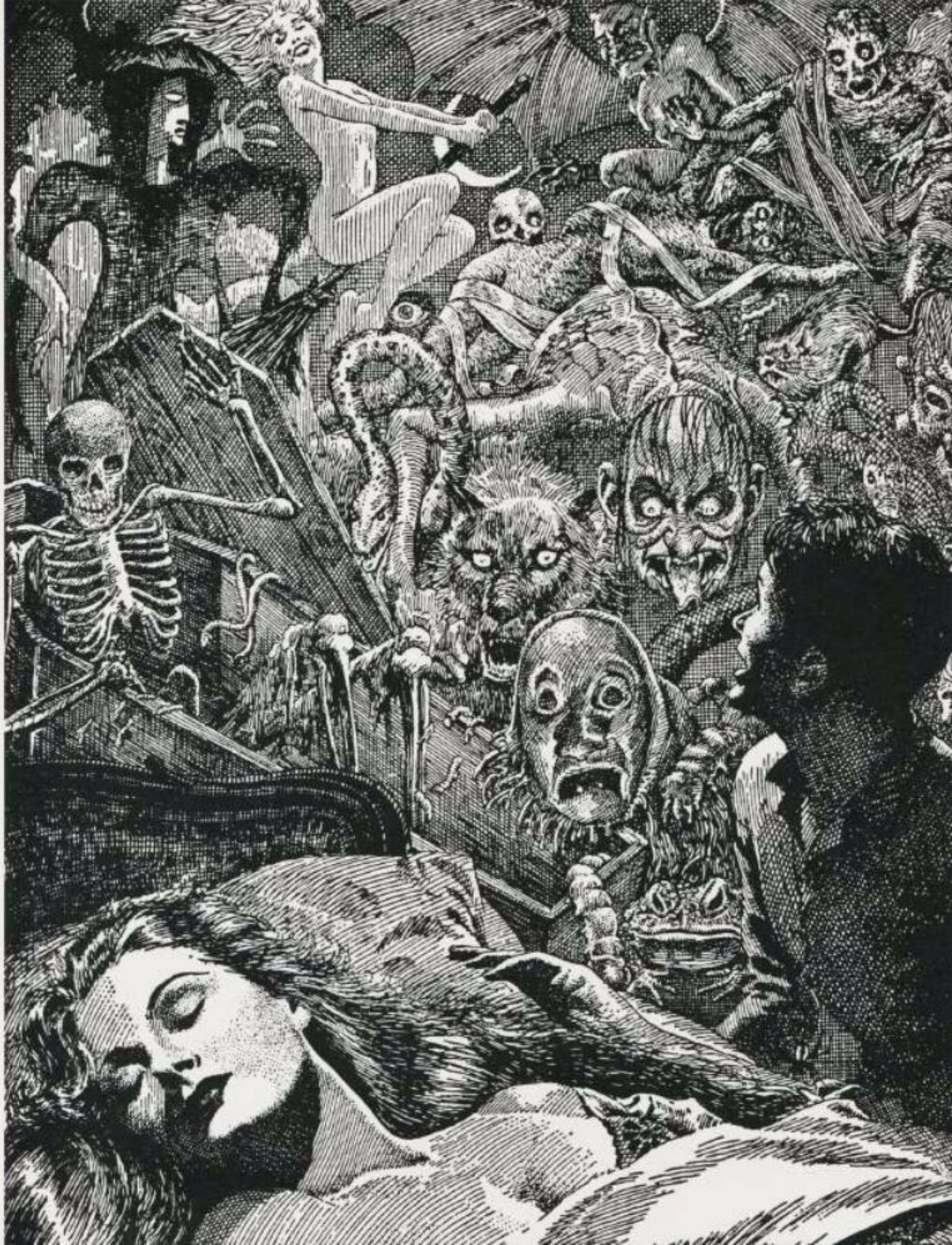
***Some men collect paintings and objects of art. Others collect stamps, match books, buttons. But these things were not for a connoisseur like Otto Krantz. He collected human heads!***

# Ray Bradbury

Despite the fact that he is now widely regarded as the greatest living writer of fantasy, Ray Bradbury spent several frustrating years trying to break into pulp magazines, until *Weird Tales* finally sensed his developing genius in the 1940s.
**(Below, left)** The very first story by Bradbury to be published in *Weird Tales*, 'The Candle' (November 1942), was a grim tale of revenge with a clever twist in the end. Richard Bennett was the illustrator.

**(Below, right)** Another early Bradbury story, 'Skeleton' with heading by Boris Dolgov, in *Weird Tales*, September 1945.

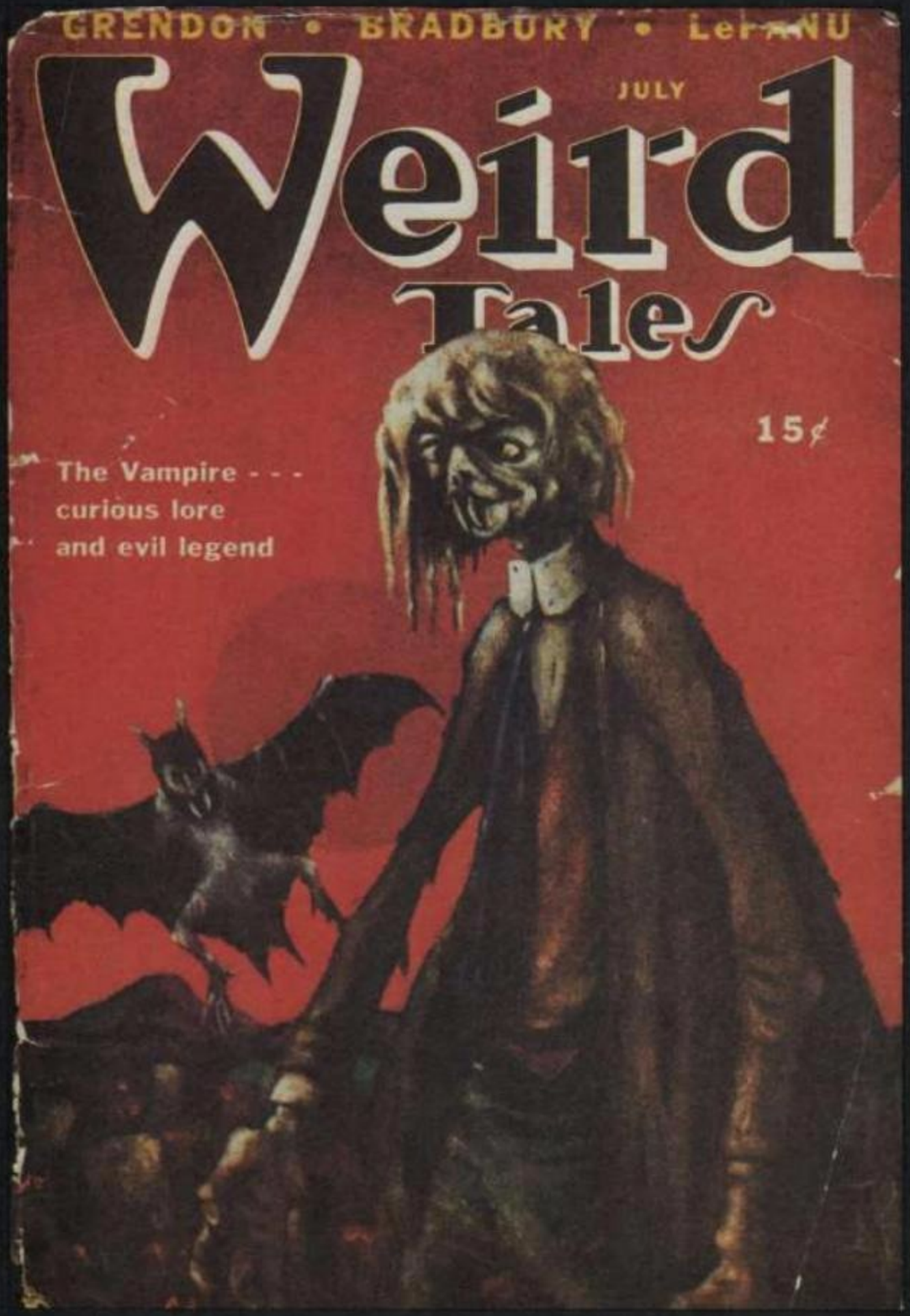
**(Opposite)** Bradbury's big breakthrough tale, 'The Homecoming', which won an O. Henry Award as one of 1946's best stories. Virgil Finlay illustrated this reprint in *Famous Fantastic Mysteries*, December 1952.



**(Left)** Intervention by a mermaid to help the allies defeat German submarine might was the theme of Bradbury's 'Undersea Guardians', with picture by Ned Hadley for *Amazing Stories*, December 1944

**(Below)** Another of Bradbury's contributions to *Amazing Stories*. 'Chrysalis' about the man who was a corpse—or should have been. An illustration by Clifford McClish from the issue of July 1946

One of the very best illustrations Lee Brown Coye produced for *Weird Tales* was made to accompany what may well have been Ray Bradbury's finest story for the magazine, 'The Black Ferris' in the May 1948 issue.



Bradbury is as much at home with horror as fantasy or SF. **(Opposite)** The Lee Brown Coye cover for the *Weird Tales* vampire issue of July 1947, which highlighted Bradbury's superb short-short tale of the undead, 'Interim'. It was illustrated inside by N. M. Beale **(below)**

**(Above, left)** Boris Dolgov's sketch for Bradbury's fantasy tale, 'The Traveller'. *Weird Tales*, March 1946

2 DAILY NEWS, MONDAY, OCTOBER

# Fake 'War' On Radio Spreads Panic Over U.S.

By GEORGE DIXON.

**A radio dramatization of H. G. Wells' "War of the Worlds"—which thousands of people misunderstood as a news broadcast of a current catastrophe in New Jersey—created almost unbelievable scenes of terror in New York, New Jersey, the South and as far west as San Francisco between 8 and 9 o'clock last night.**

The panic started when an announcer suddenly interrupted the program of a dance orchestra—which was part of the dramatization—to "flash" an imaginary bulletin that a mysterious "meteor" had struck New Jersey, lighting the heavens for miles around.

A few seconds later, the announcer "flashed" the tidings that weird monsters were swarming out of the mass of metal—which was not a meteor but a tube-like car from Mars—and were destroying hundreds of people with death-ray guns.

**Thousands Flee.**

Without waiting for further details, thousands of listeners rushed from their homes in New York and New Jersey, many with towels across their faces to protect themselves from the "gas" which the invader was supposed to be spewing forth.

Simultaneously, thousands more in states that stretched west to California and south to the Gulf of Mexico rushed to their telephones to inquire of newspapers, the police, switchboard operators, and electric companies what they should do to protect themselves.

The "space cartridge" was supposed to have struck at Grover's Mills, an actual town near Princeton. Names of well-known highways were used in describing the advance of the monsters. The "Governor of New Jersey" declared martial law and the "Secretary of the Interior" tried to calm the people.

**1,100 Call News.**

Eleven hundred calls flooded the switchboard at The News—more than when the dirigible Hindenburg exploded.

Occupants of Park Ave. apartment houses flocked to the street.

In Harlem excited crowds shouted that President Roosevelt's

(Continued on page 6, col. 1)

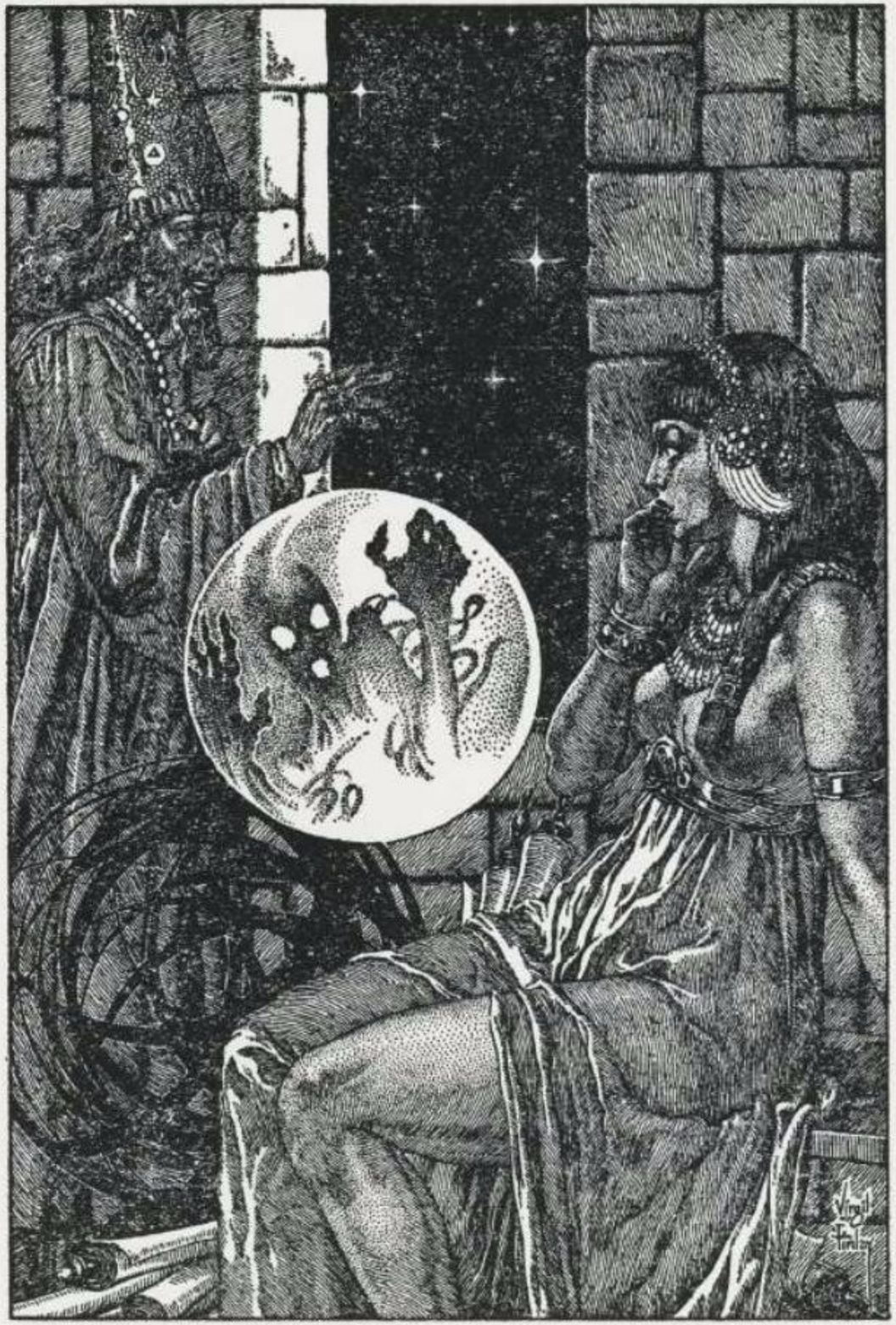
## Senator Maps Bill to Censor Air Waves

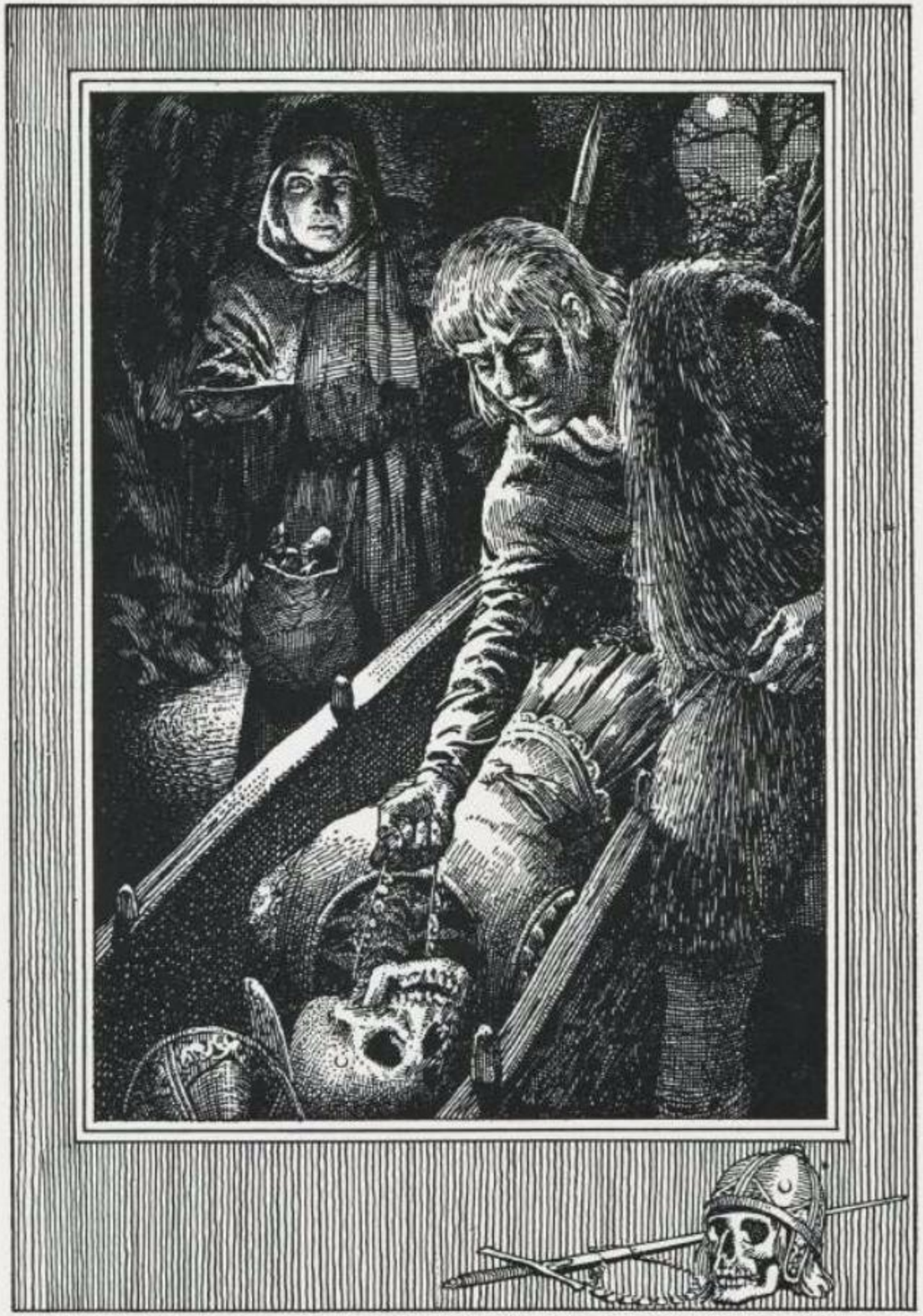
Des Moines, Oct. 30 (AP).—Senator Clyde L. Herring (Dem., Iowa) said tonight he planned to introduce a bill in the next session of Congress "controlling just such shows as was heard over the radio tonight." He said the bill would propose a censorship board to which all radio

# The British School

The American pulp magazines were never slow to feed on the excellent horror and fantasy stories being produced across the Atlantic, and the major British writers found new outlets for their work in this field. **(Opposite)** Stephen Lawrence's outstanding portrait of a victim of 'The Purple Cloud', M. P. Shiel's story of a devastated world, reprinted in *Famous Fantastic Mysteries*, June 1949.

The most famous British 'import' was certainly H. G. Wells' 'The War of the Worlds', which created an unprecedented sensation when it was broadcast as a 'documentary play' by Orson Wells on the evening of 30 October 1938. *Famous Fantastic Mysteries* was just one of many magazines to run the story—here illustrated by Stephen Lawrence (July 1951).



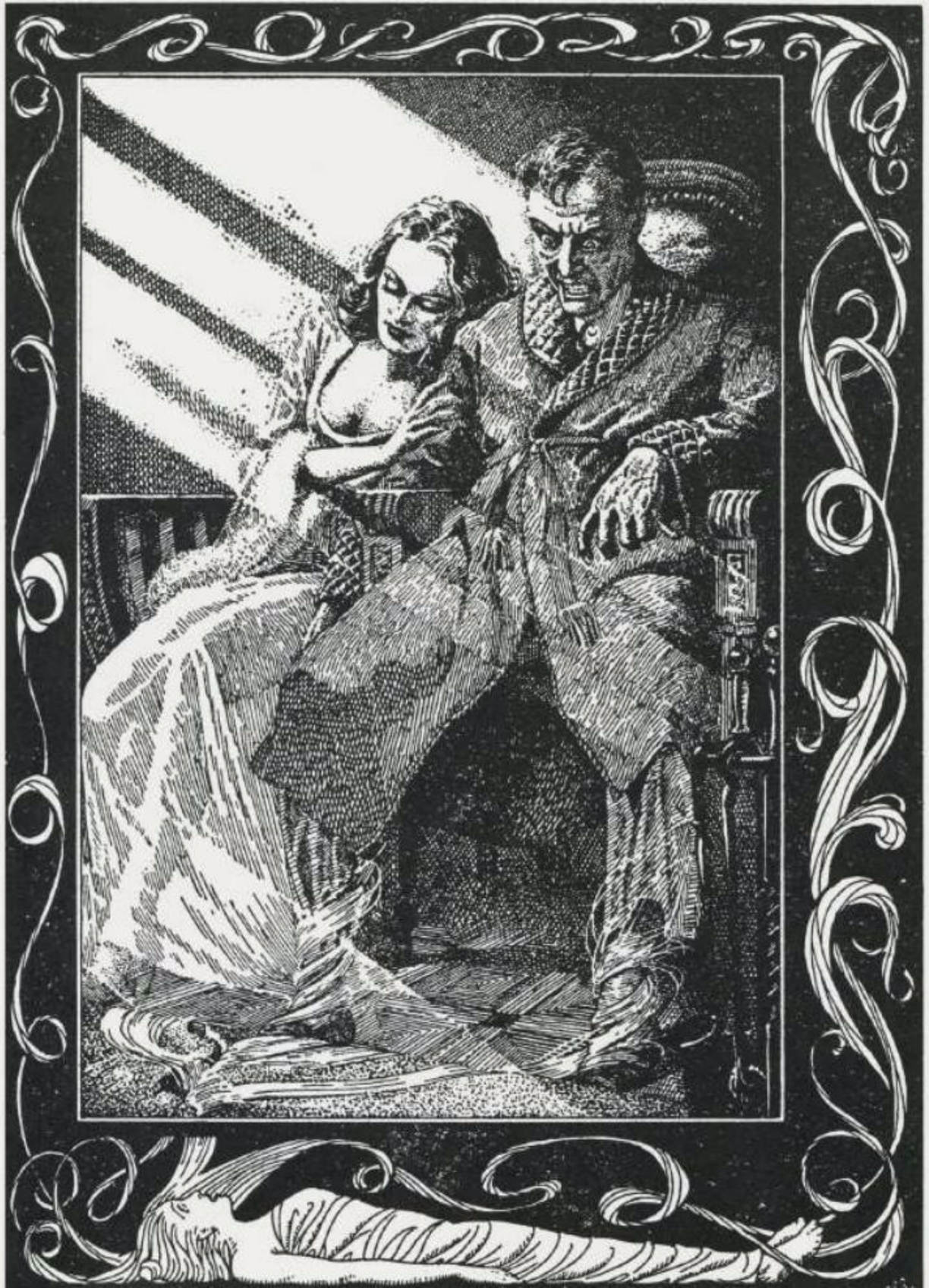


Two of H. Rider Haggard's stories which helped make him one of the most popular overseas authors with American readers—both illustrated by Stephen Lawrence. **(Left)** 'Morning Star', *Famous Fantastic Mysteries*, February 1950, and **(right)** 'The Wanderer's Necklace', *Famous Fantastic Mysteries*, April 1943

**(Top)** Arthur Machen's stories of ancient gods were said to have been a source of inspiration to H. P. Lovecraft. Stephen Lawrence drew this heading for Machen's 'The Novel of the Black Seal', *Famous Fantastic Mysteries*, June 1946.

**(Above)** A striking cover by Lawrence for Gilbert Collins' 'The Starkenden Quest', October 1949. **(Left)** An ancient evil strikes in Sax Rohmer's 'The Bat Flies Low', illustrated by Virgil Finlay, in *Famous Fantastic Mysteries*, October 1952.

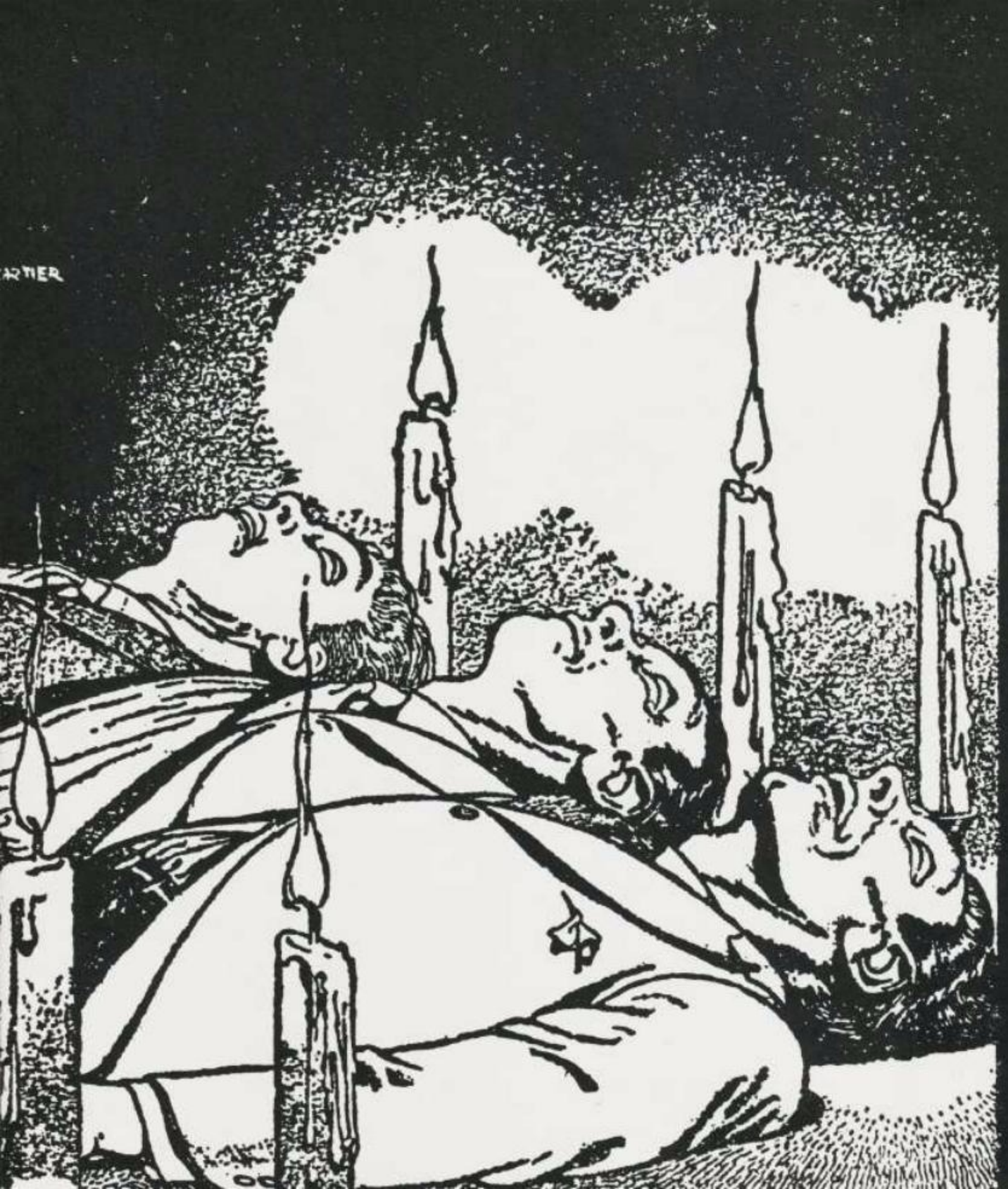
**(Opposite page)** Another superb Lawrence picture for Bram Stoker's 'The Secret of the Growing Gold', *Famous Fantastic Mysteries*, August 1946.



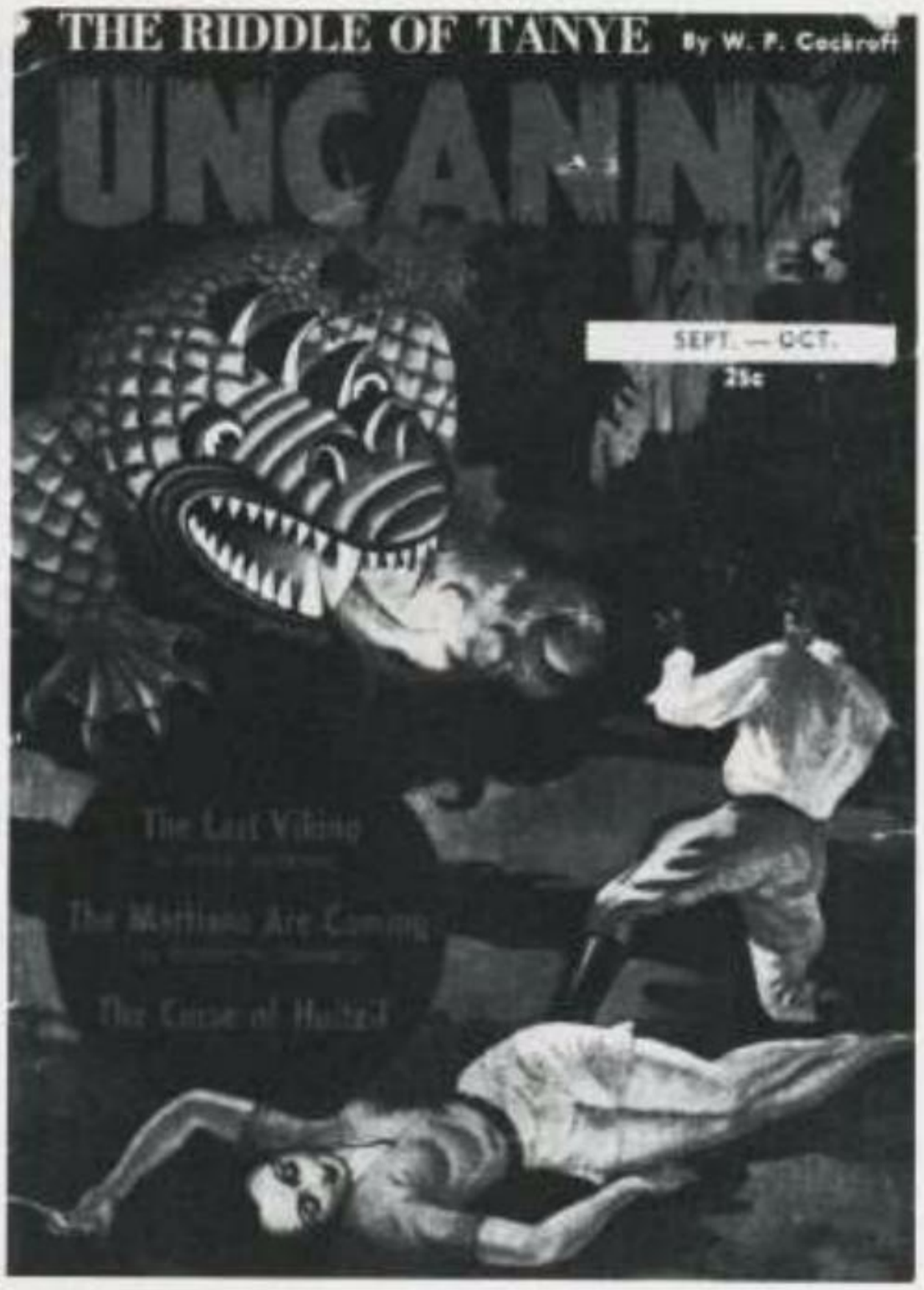
Eric Frank Russell's 'explanation' of the legend of the Pied Piper in his story 'The Rhythm of the Rats' was very popular with *Weird Tales* readers in July 1950. Matt Fox was the illustrator. Russell's English contemporary, H. Russell Wakefield, was also highly regarded by *Weird Tales* readers and was given this cover by Bill Wayne for his March 1951 story, 'A Black Solitude'.

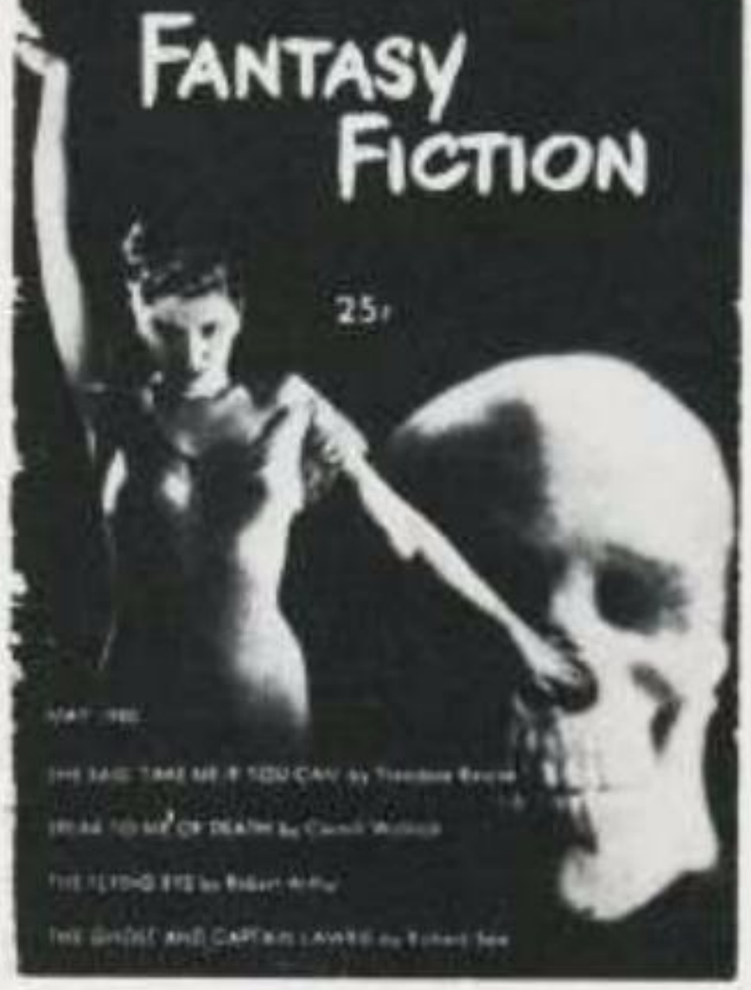
**(Below, left)** E. F. Benson's marvellous story of crawling horror, 'Caterpillars', received the full Lawrence treatment when it was reprinted in *Famous Fantastic Mysteries*, June 1947.

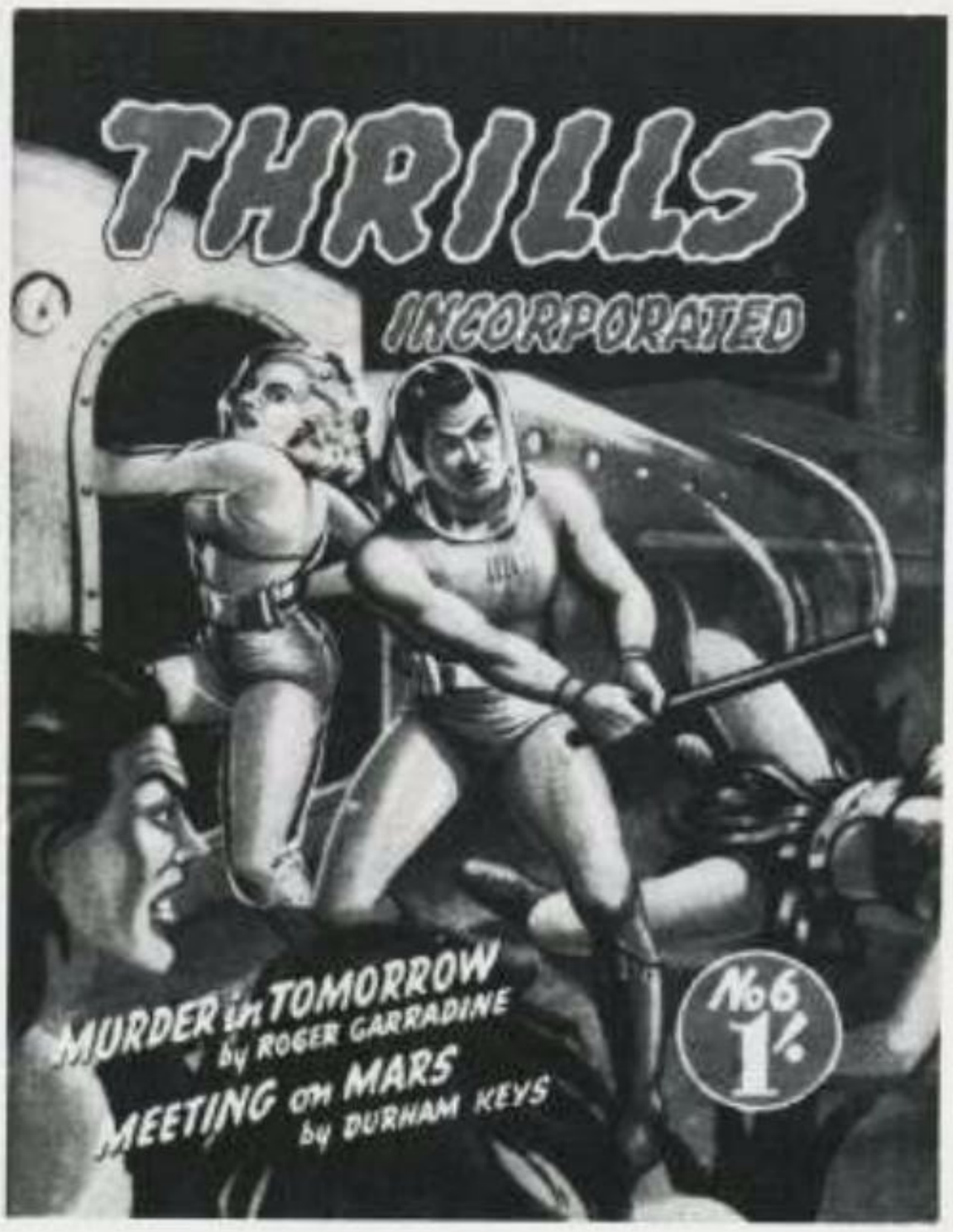
**(Opposite page)** Ronald Clyne's stylish picture for Lord Dunsany's 'The Postman of Otford'' in *Famous Fantastic Mysteries*, September 1944.



# 8. A Dying Tradition?






Fantasy fiction magazines from around the world. **(Above)** *The Horror Club*, a 1950s publication from Scots Digest Ltd of Glasgow, and *Fantasy Fiction* produced by the American Magabook Inc. in 1950. **(Top, right)** The Canadian *Uncanny Tales* published in the 1950s and **(right)** the Australian *Thrills Incorporated* (1952) which despite its SF cover carried numerous horror stories. All the artists are unknown.

*With the end of paper quotas in 1950, the new slick male magazines and paperbacks boomed. But many pulp titles was still available in 1953, when a major distributor dealt the final blow by imposing editorial requirements on the publishers and finally refused to distribute anything but the more profitable slicks and a few digest-size fiction magazines. And so, having started off in the form of 'chapbooks' over a century ago, pulp fiction ironically was to end up confined to much the same format.*

**TONY GOODSTONE**
***The Pulps***

Tony Goodstone, compiler of the excellent tribute to *The Pulps* (1970) with its selection of stories and illustrations, has summarised the decline of the magazine very aptly in the quote I have reprinted above. Changing social conditions and attitudes, plus the restrictions imposed on the publishers by the distributors, saw the end of an era and a whole style of publishing.

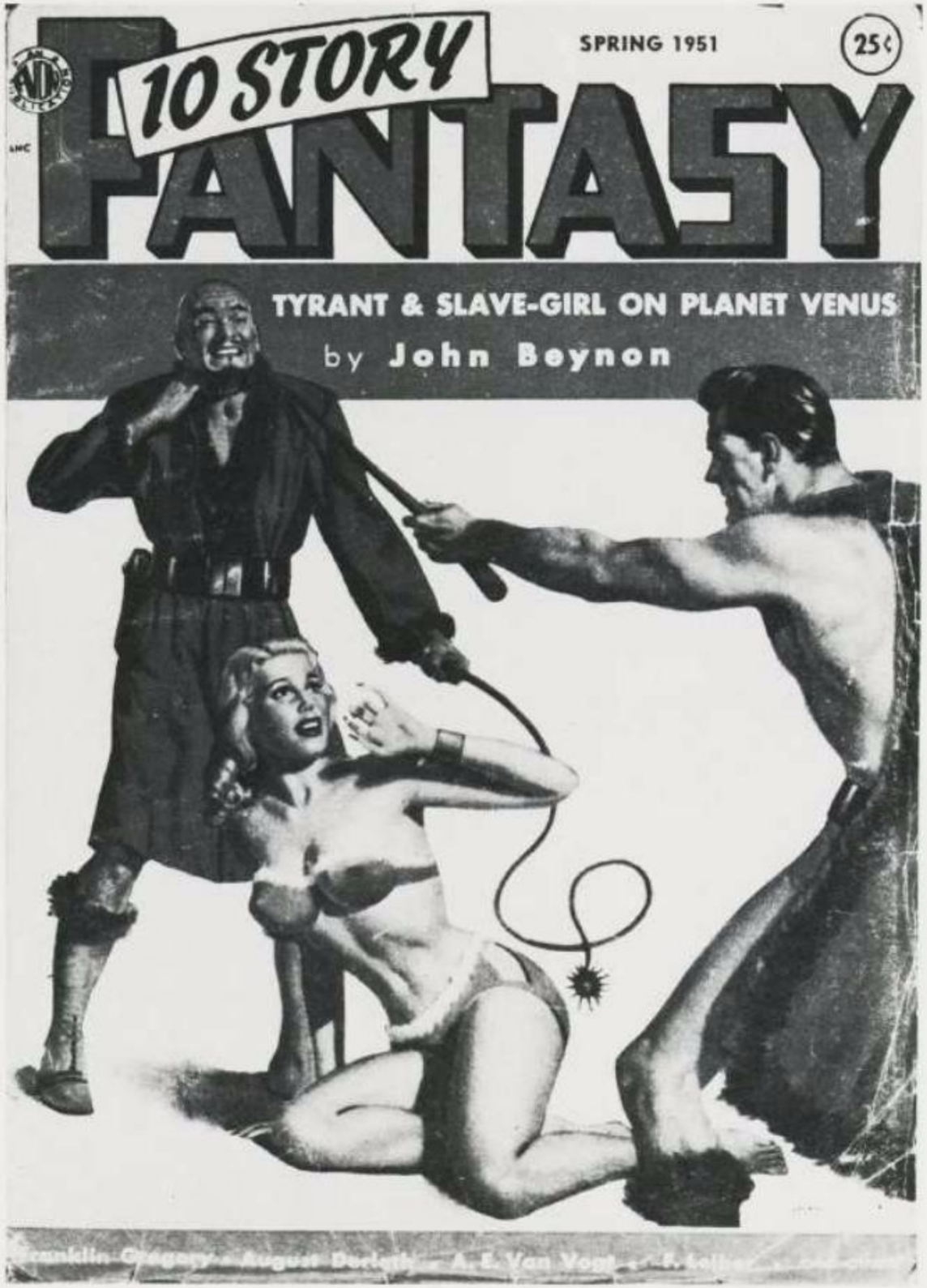
Since the end of the Second World War there had been a radical change in American society, and the growing sophistication of most sections of the population, plus its mounting affluence, worked swiftly and disastrously against the pulps. The arrival of the paperback reprinting hard-cover novels at the same price, if not cheaper than the pulps, also helped sound the death knell. Those publications which did continue almost without exception reduced their pages to digest-size, and the emphasis was placed on short stories rather than novels.

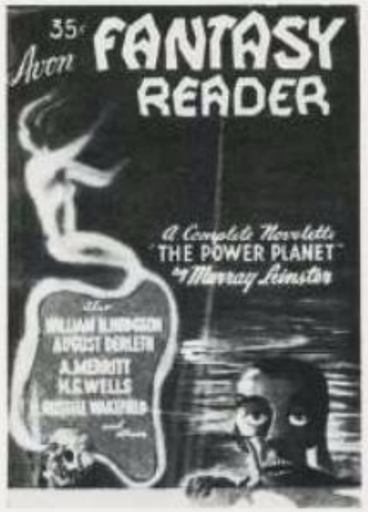
But even though they were dead, some of the pulp publishers would not lie down. The more ingenious switched their interests into paperback publishing, while others tried to keep their lines of detective, western or fantasy magazines alive in revamped formats. On these closing pages of our history, examples from some of the successful and unsuccessful attempts are illustrated.

As far as fantasy and horror fiction specifically were concerned, the number of publications dwindled rapidly and with the closure of such markets the numbers of top-class writers fell too. The better known authors had either died or moved on to other fields, and with a general falling off of interest in the genre in the fifties and sixties there was not much encouragement for the newcomer.

Now, in the seventies, all that has changed. Nostalgia for the golden age of fantasy has revived all the old enthusiasms and a new generation of readers—not forgetting those dyed-in-the-wool old timers who knew the wheel would turn, given time—are now embracing fantasy with all the delight and fervour of the twenties and thirties. So, although the pulps are dead and gone, thanks to the memorials now being erected to their passing there is a growing new interest in the tale and illustration of terror, which perhaps might lead to the whole chapbook-to-pulp cycle beginning all over again in quite a new style . . .

**(Page 154)** Another truly outstanding and original talent to emerge from the later days of the 'pulp' explosion was Edd Cartier, whose work appeared predominately in the science fiction magazines, but also graced the highly regarded but short-lived fantasy publication, *Unknown*. This picture illustrated John MacCormac's 'The Enchanted Weekend'



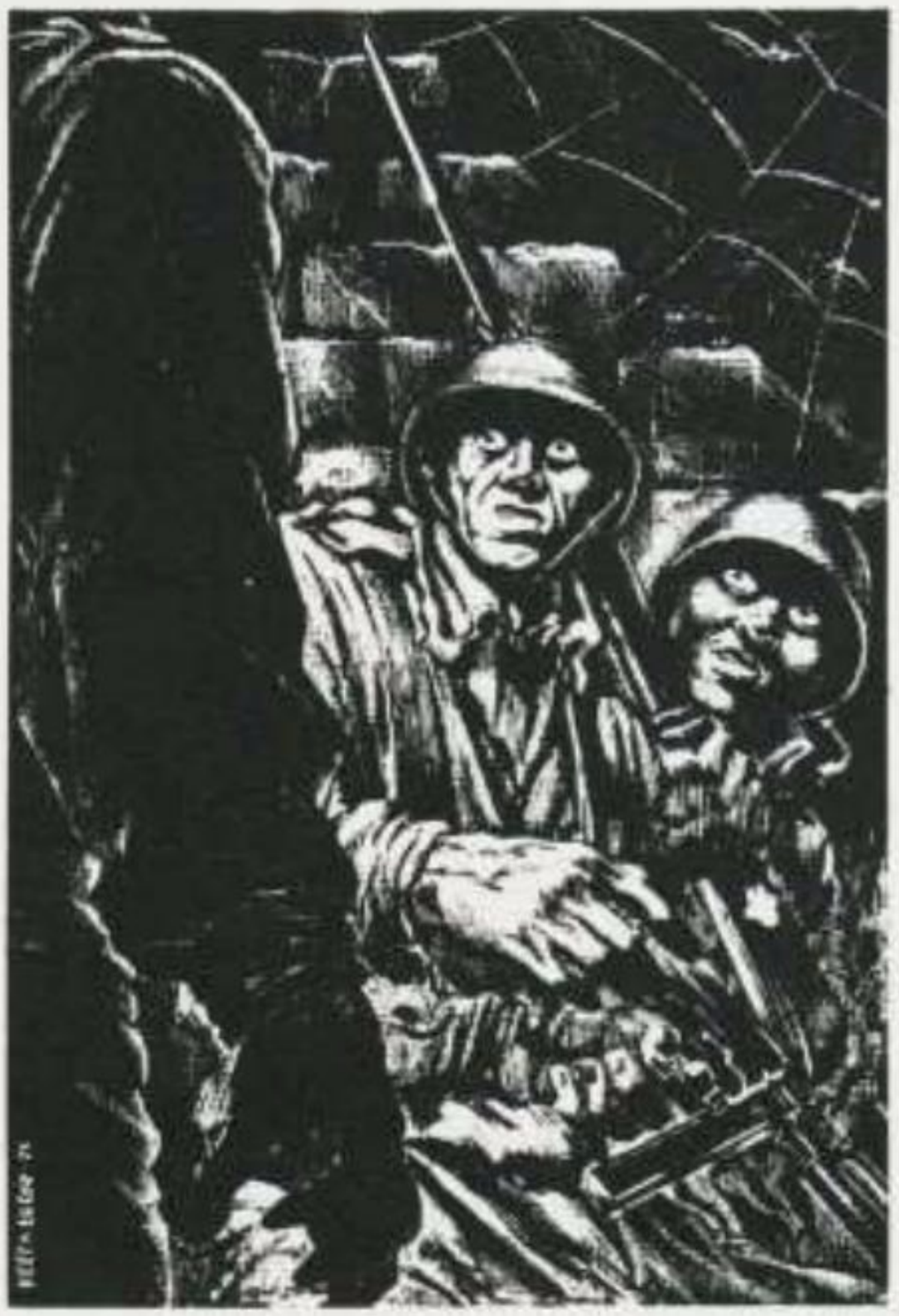
The Avon Periodical Company of New York, now a major paperback publisher, worked hard to promote fantasy and horror fiction in the forties and fifties despite a temporarily declining market. **(Opposite page)** The first issue of *Ten Story Fantasy* (Spring 1951) which despite an impressive roster of contributors had a short life. However, Avon enjoyed more success with their *Fantasy Reader*, the first issue of which **(top left)** appeared in February 1947. Long after the magazine had folded, Avon were to reprint some of the best stories in a series of paperbacks—a tribute to the judgement of its editor, Donald Wollheim.

**(Far left)** The short-lived *Fantasy Book* from Los Angeles, which nonetheless attracted some top writers including Robert Bloch and A. E. van Vogt. The cover of this first issue of 1947 was by Milo.

**(Left)** A first issue, also, of the British *Strange Adventures* with cover by H. W. Peal.

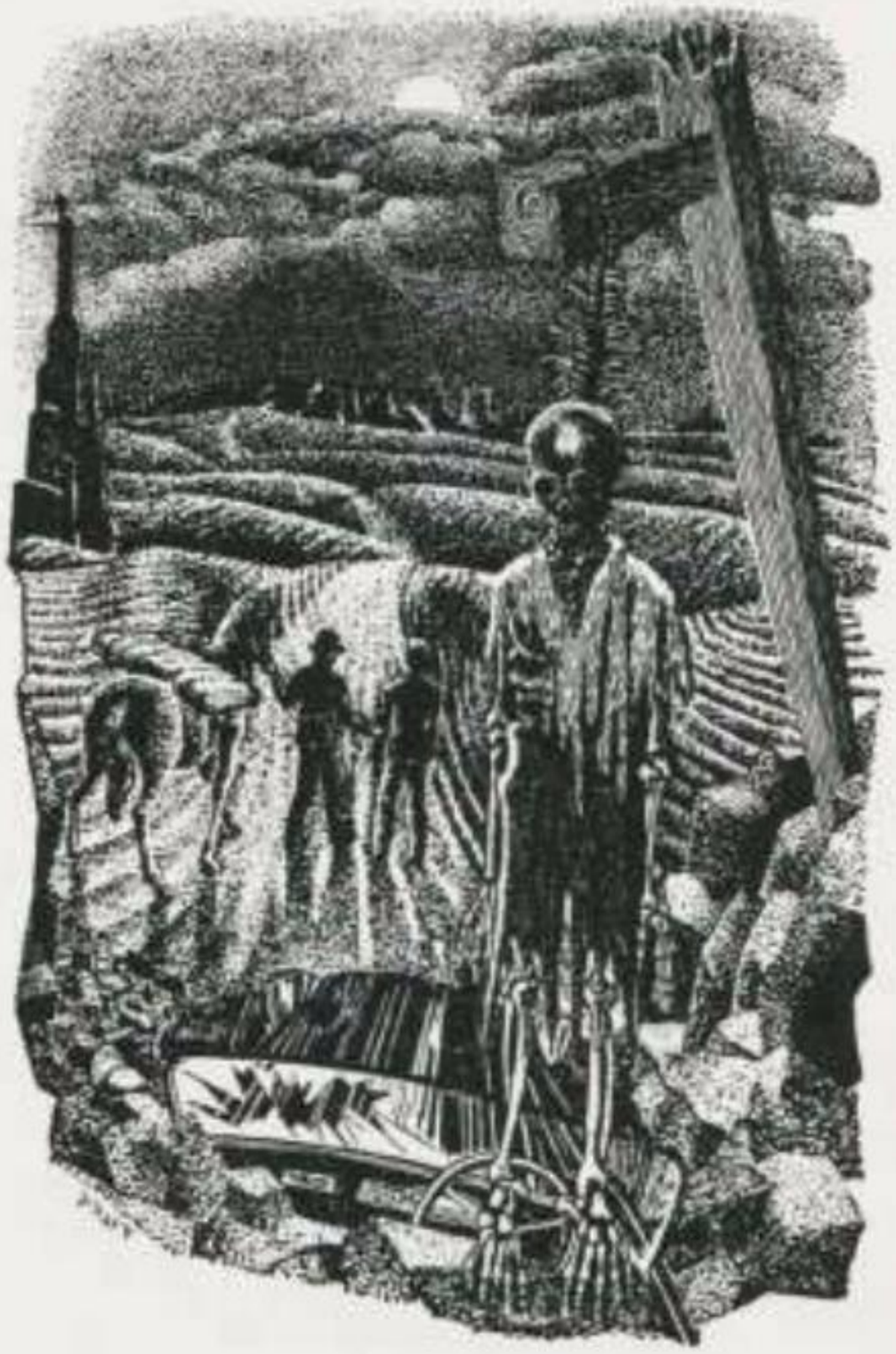
**(Below)** The only three issues of the Gerald G. Swan magazine, *Weird and Occult* which gave no credit to its cover artist.

*Fantasy Fiction*, the digest-sized publication which has become something of a collector's item because of the high standard of its contributors and artists. The cover above for issue number one (March 1953) was the work of Hannes Bok. Joseph Eberle was the hand behind this double-page spread of old world terrors emerging into the present day for Charles E. Fritch's story 'Emissary' from the June 1953 issue.



*Fantasy Fiction* undoubtedly owed much of its success to editor Lester del Ray's decision to run stories ranging across the whole galaxy of fantasy—like L. Sprague de Camp's sword and sorcery epic, 'The Stronger Spell' which was illustrated by Roy Krenkel (November 1953). Del Ray also scooped the fantasy field by getting hold of one of Robert E. Howard's unpublished manuscripts featuring Conan, and having Sprague de Camp edit it for publication. 'The Black Stranger' **(above, right)** illustrated by Paul Orban was the lead story in the February 1953 number.

**(Right)** One couldn't get much further away from swords and sorcery than Richard Deming's war story, 'Too Gloomy for Private Pushkin' (March 1953), which was illustrated by Frank Kelly Freas, now a much revered name in SF circles.

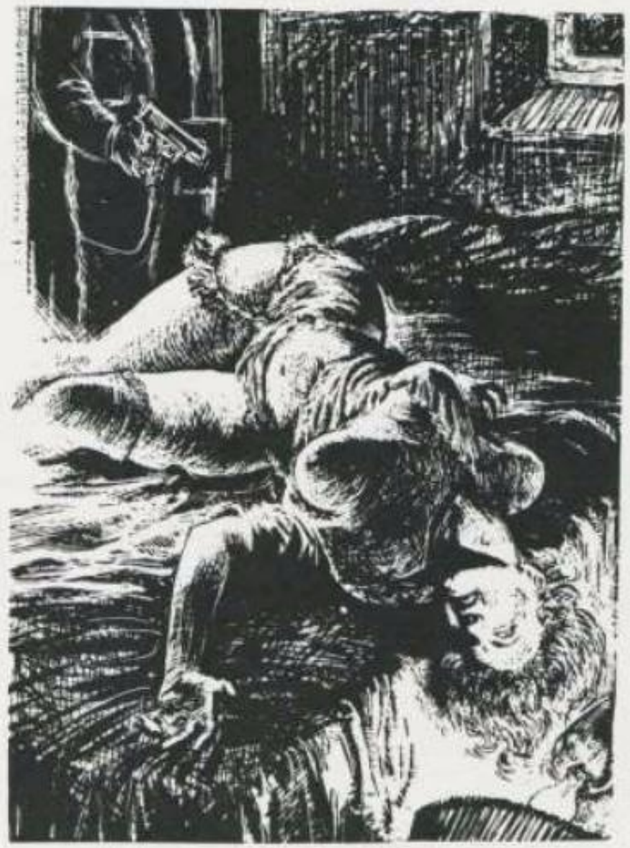


**(Above)** Two pieces of grim artwork by the bizarre J Tyler for *Fantasy Fiction*. both from the August 1953 issue: **(left)** 'Much Ado About Plenty' by Charles E Fritch. and **(right)** David Alexander's story of Jack the Ripper and Jesse James alive again and teamed up in an evil partnership in 'The Other Ones'

**(Right)** Another *Fantasy Fiction* regular H. R. Smith. illustrating Peter Coccagna's 'Samsi' about a beast that found more than its match in a little crippled boy

# the Opal Necklace

Perhaps the best of the post-pulp era magazines has been *Fantastic* published by Ziff-Davis and edited latterly by the renowned Cele Goldsmith. All the illustrations on these two pages are from the first issue of the publication, dated Summer 1952, and feature one of its leading illustrators, Leo Summers. The cover was a combined effort with Barye Phillips, while the two line drawings are Summers' own work for Kris Neville's outré tale of horror, 'The Opal Necklace'.



*Fantastic* offered its readers some of the most voluptuous and exotic women since the heyday of the pulps, as these examples show. **(Opposite page, top left)** A Rupert Conrad cover for August 1953.

**(Top, right)** The highly talented Edmund Emshwiller, better known as Ed Emsh, joined with the equally skilled Fritz Leiber to illustrate the latter's chilling tale, 'Looking for Jeff' in Fall 1952.

**(Bottom, left)** Another Emsh picture for Theodore Sturgeon's 'The Dark Room', August 1953. **(Bottom right)** Lee Brown Coye still as outstanding as ever for 'A Night With Hecate' by Edward W. Ludwig, October 1963. **(Above)** G. L. Schelling with a caged bird for Keith Laumer's 'A Hoax In Time', June 1963.

**(Top right)** Tom Knoth conveyed much of the horror of William P. McGivern's 'Operation Mind-Pick' with this picture in the August 1953 issue. **(Right)** An unhappy fate for a member of the fair sex in Henry Kuttner's 'Satan Sends Flowers' illustrated by Tom Beacham, February 1953.

Although it only lasted thirty-nine issues, *Unknown* is revered among many fantasy fans, and indeed, between 1939 and 1943 it published stories by some of the most distinguished names in the genre. Aside from this, *Unknown* is famous for the fact that it was edited by the great John W Campbell, the mastermind of modern SF, and brought to prominence the artistic skills of Edd Cartier. On the opposite page is Cartier's cover for the June 1940 issue, and a decorative border from the special anthology of material from the magazine, *From Unknown Worlds*, published in 1948. On this page Cartier illustrates Robert Bloch's 'The Cloak' **(top)**, E. A. Grosser's 'The Psychomorph' **(above)**, and **(right)** Don Evan's electric shocker, 'The Summons'

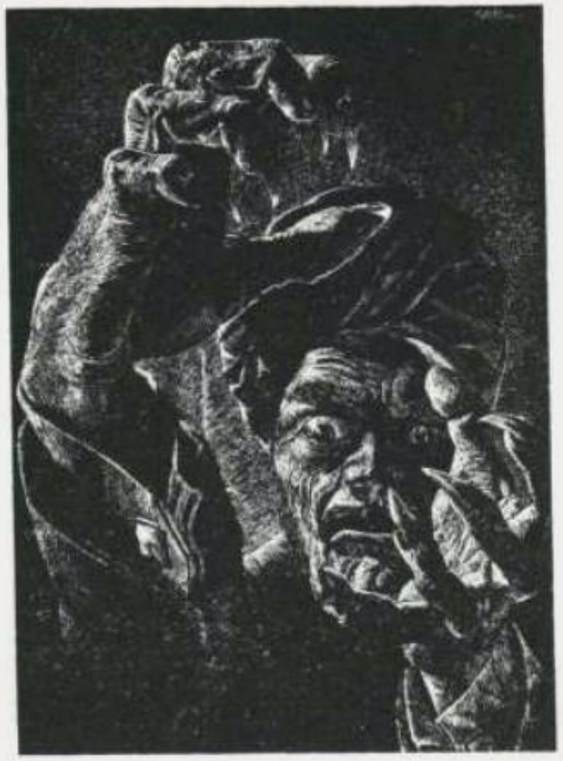
On these last pages are a selection of illustrations and covers from some of the remaining notable horror magazines to have been published in the last quarter of a century

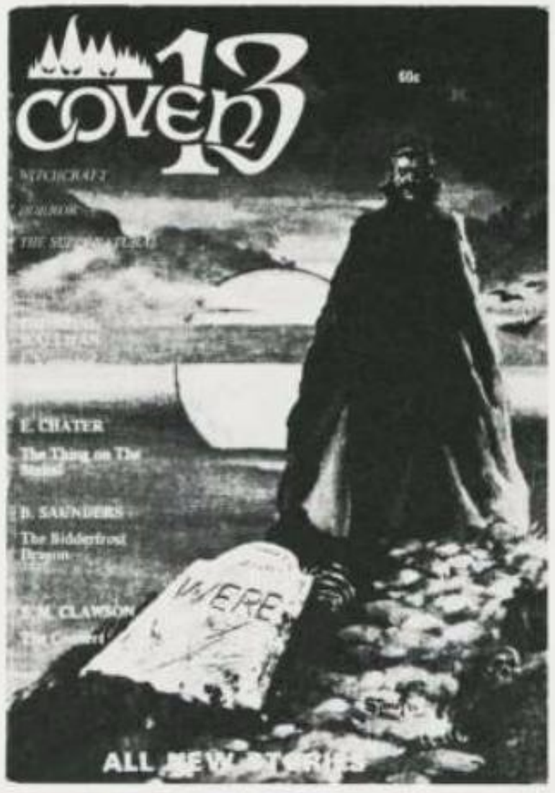
**(Right)** J. G. Faraco's portrait for 'The Tchen-Lam's Vengeance' by Robert Bloch from *Other Worlds*, December 1951
**(Below)** First issue of *A Book of Weird Tales*, which had Forrest Ackerman as Associate Editor but a rather uninspired cover artist

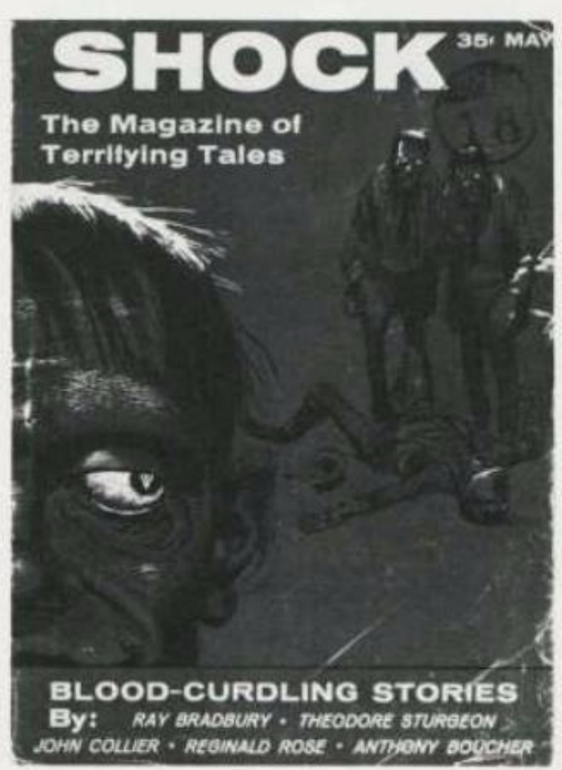
**(Bottom)** Joseph Eberle created this ghoulish double-page spread for Randall Garrett's 'League of the Living Dead' in *Mystic Magazine*, November 1953

**(Opposite)**
**(Top)** A superb cover by William Stout for *Coven 13* (March 1970), and alongside it an interior illustration by the same artist for Alan Caillou's demonical story, 'Leona!' January 1970

**(Bottom)** Jack Davis, now one of the great cult artists in the comics field, has also illustrated horror magazines, providing this haunting face for 'Feast Day' by Matthew Lynge and the cover of the first number of *Shock* in which it appeared, May 1960.



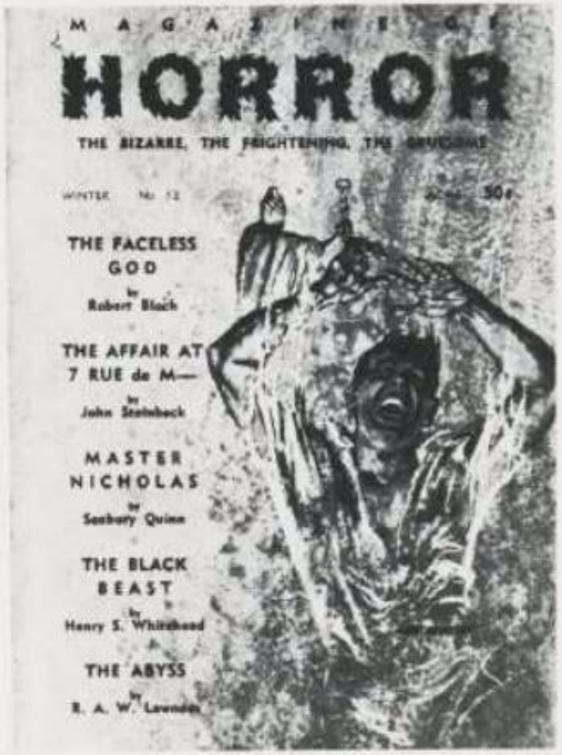




**(Left)** Murder, mystery and horror were the ingredients of *Bizarre!*, appropriately edited by a man named John Poe. The artist for the cover of this, the first issue, October 1965, is however uncredited.

**(Opposite page)** Still catering to the demands of fantasy and horror fans, Avon Publications released *Science Fiction and Fantasy Reader* in January 1953. They recruited some of the best artists in the field, including John Giunta of *Weird Tales* fame, who provided this minor masterpiece for Arthur C. Clarke's 'The Forgotten Enemy'.

Editor Robert A. Lowndes has kept up a consistent high standard of material in *Magazine of Horror*, rescuing from oblivion many undeservedly forgotten tales of terror. Gray Morrow illustrated this cover, Winter 1965. Many overlooked stories have also been given a new lease of life in *Strange Fantasy*, although the cover hardly did the contents inside full justice. Summer 1969.



A GREAT NEW COLLECTION
OF SPINE-CHILLING TALES
STRANGE FANTASY
ROBERT BLOCH • ROGER ZELAZNY
FRITZ LEIBER • HARLAN ELLISON
JAMES E. GUNN • SIDNEY VAN SCYOC
HENRY SLESAR • ARTHUR PENDRAGAN
ERIC FRANK RUSSELL

**(Right)** Half a century after it was founded by Hugo Gernsback, *Amazing Stories* is still being published, though smaller in size and more diverse in contents. Veteran writer Edmond Hamilton is still in evidence, with tales like 'The Horror from the Magellanic', although it is now new artists such as Dan Adkins who provide the illustrations. Issue of May 1969.

**(Bottom, left)** The top French fantasy magazine *Fiction*, with cover by Jean-Claude Forest. February 1964.

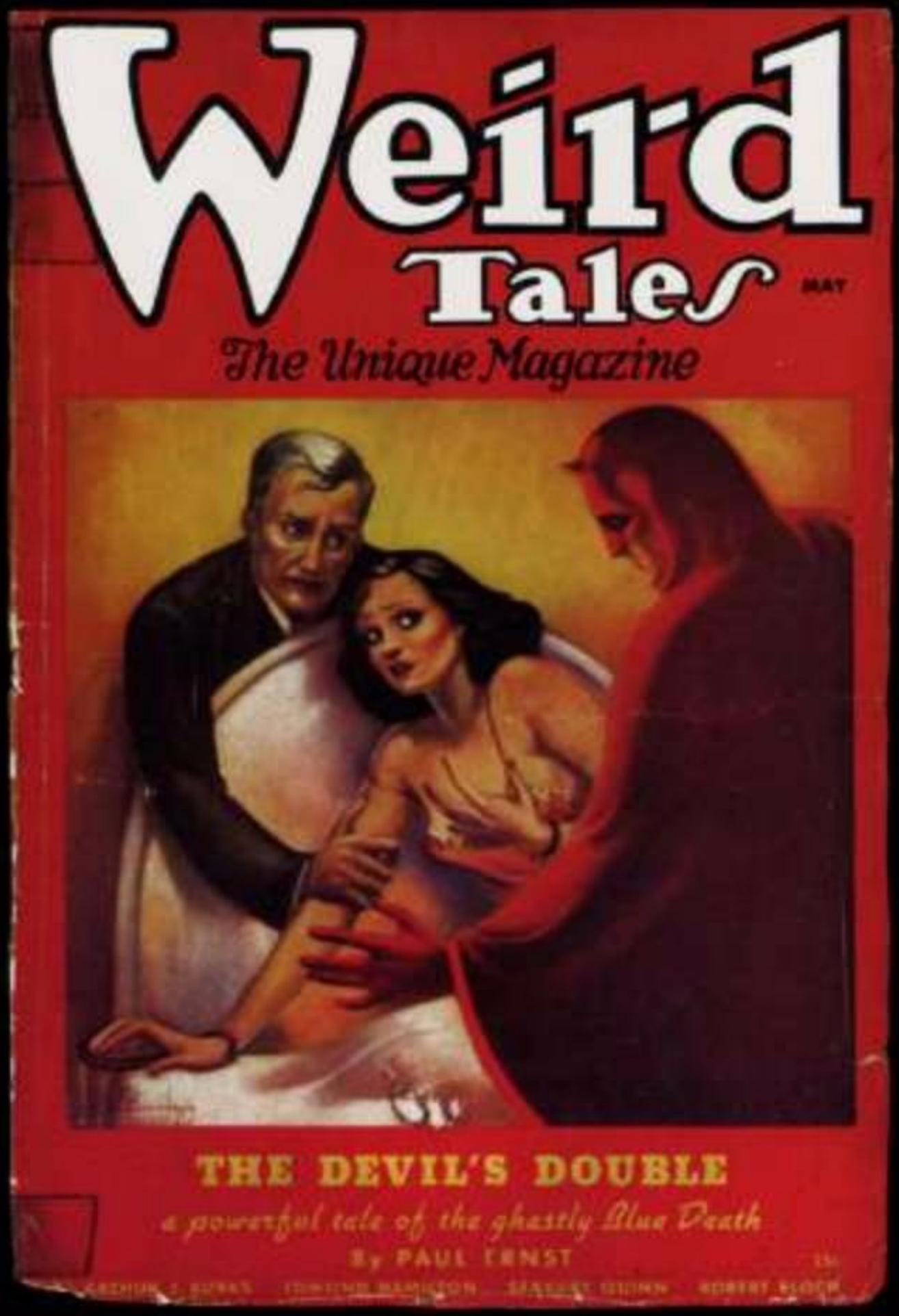
**(Bottom, right)** Undoubtedly the best magazine for today's fan of the macabre, *Fantasy and Science Fiction*, with the Ed Emsh cover of July 1969 depicting the master of fantasy, Fritz Leiber.

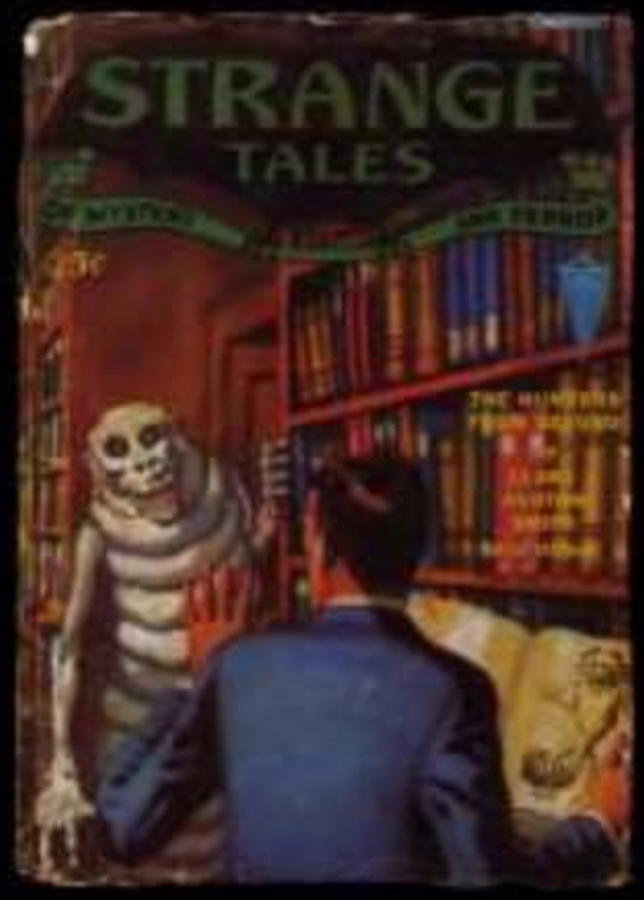
**(Below)** The Spanish magazine *Terror* which reprints much American and English material. April 1974.

**(Opposite)** A most appropriate picture with which to close—Scott Templar's 'threat of things to come' from the cover of *Beyond Fantasy Fiction*, March 1974.

# Acknowledgments

Much of the material in this work is from the author's own collection, but he would also like to record his thanks to the following for their help, David Philips, Ken Chapman, Forrest J. Ackerman, Les Flood and Faye Loeffert. Similarly the following artists without whom none of it would have been possible, Virgil Finlay, Hannes Bok, Frank Paul, Stephen Lawrence, Lee Brown Coye, Frank Utpatel, Vincent Napoli, Boris Dolgov, Margaret Brundage, Ed Emsh, Edd Cartier, William Stout, Jack Davies and Frank Kelly Freas. And not forgetting the publishers, Popular Publications, Popular Library (The Thrilling Group), Better Publications Inc., Clayton Magazines Inc., Street & Smith, Ziff Davis Publishing Co., Argosy, Frank A. Munsey Company, Gernsback Publications Inc., Avon Publishing Co Inc., Fantasy Fiction Inc., and Conde Nasté Publications Inc. While every effort has been made to trace the appointed holders of material still covered by copyright, for any accidental infringement please contact the author in care of the publishers.



Here is a nightmare come true for every fan of horror stories – two hundred years of terror in pictures.

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